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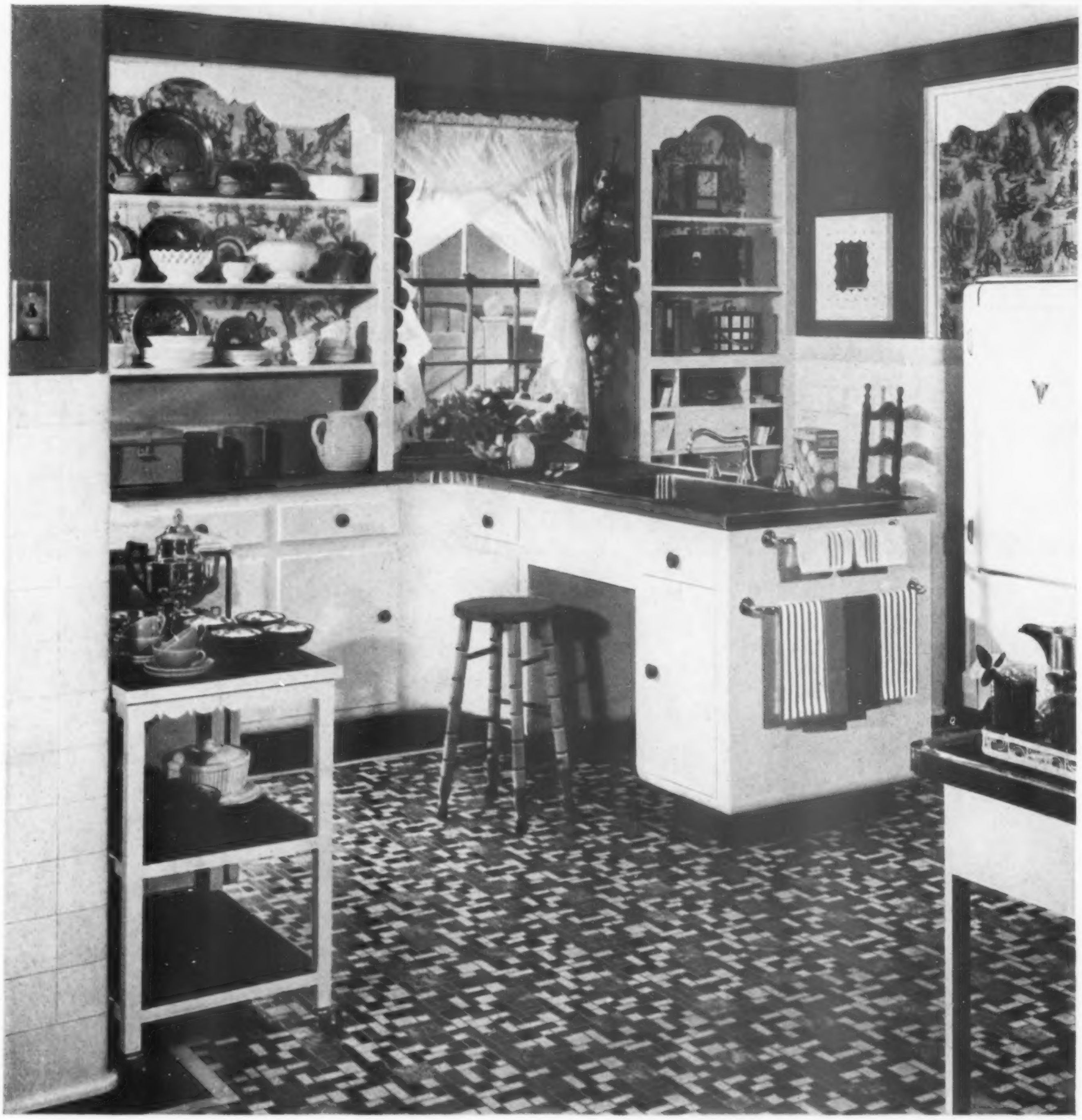
The AMERICAN HOME

OCTOBER·1935

WE DECORATE A MODERN HOUSE

3 PAGES IN FULL COLOR

A living room, dining room, and bedroom, typical of many homes, comfortable but undistinguished, have been distinctively redecorated with minor changes and at comparatively small cost. For results and detailed description see pages 354-360.



The recipe for this bright kitchen began with an Armstrong Floor, one of the new Embossed Inlaid designs, No. 5413. Wainscoting is Armstrong's Linowall No. 743. (Complete specifications for the room will be sent to you on request.) For a whole bookful of equally attractive rooms, all shown in natural color photography, and brimful of practical home decoration ideas, ask for "Floors That Keep Homes in Fashion." Send 10¢ (in Canada, 40¢) to address below.

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FEATURED AT LOCAL STORES. Linoleum merchants are now starring a selected group of popular floor designs in Armstrong's Embossed Linoleum. See these style-setting floor ideas. Take room measurements with you and your merchant will tell you how little it will cost to literally transform your present kitchen with one of these lovely, labor-saving floors of Armstrong's Embossed Linoleum.

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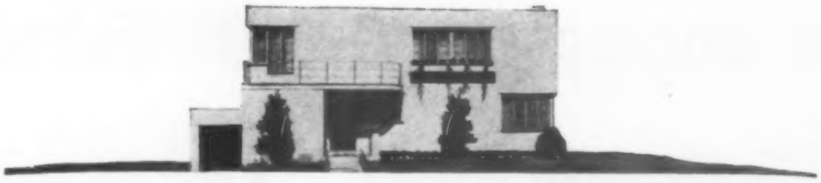

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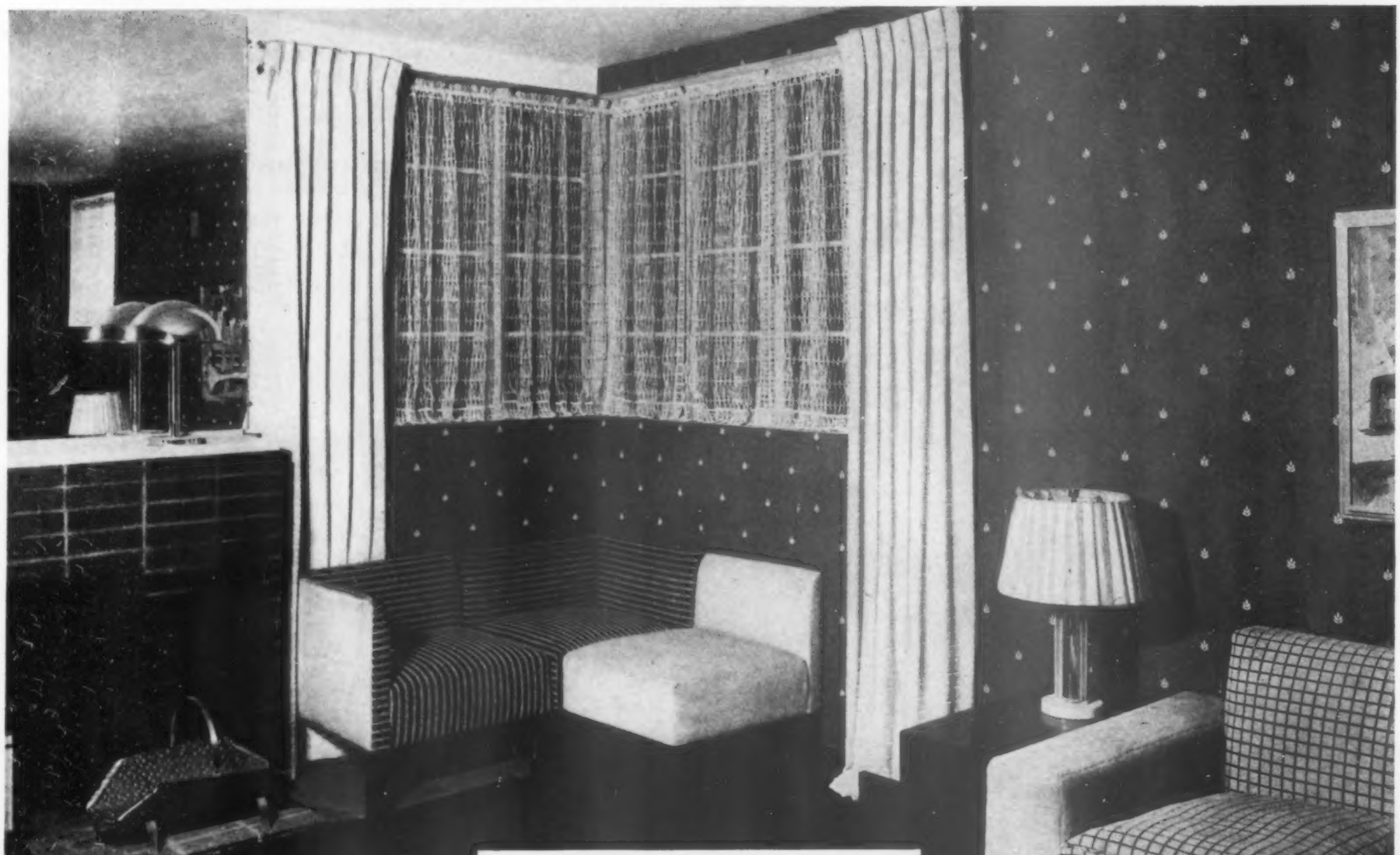

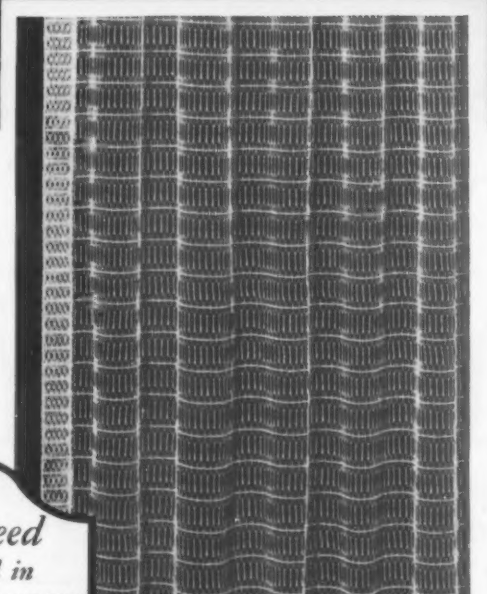

WHICH curtain would you have chosen for this modern room in the model home at Yonkers, New York? Decorators selected the Quaker Nu-Cord. Perhaps you would have favored the new Quaker Sheercord shown on the right. The one is rugged, almost handmade in appearance—the other of cobweb-like sheerness. But both blend perfectly with the decorative treatment of this lovely room.

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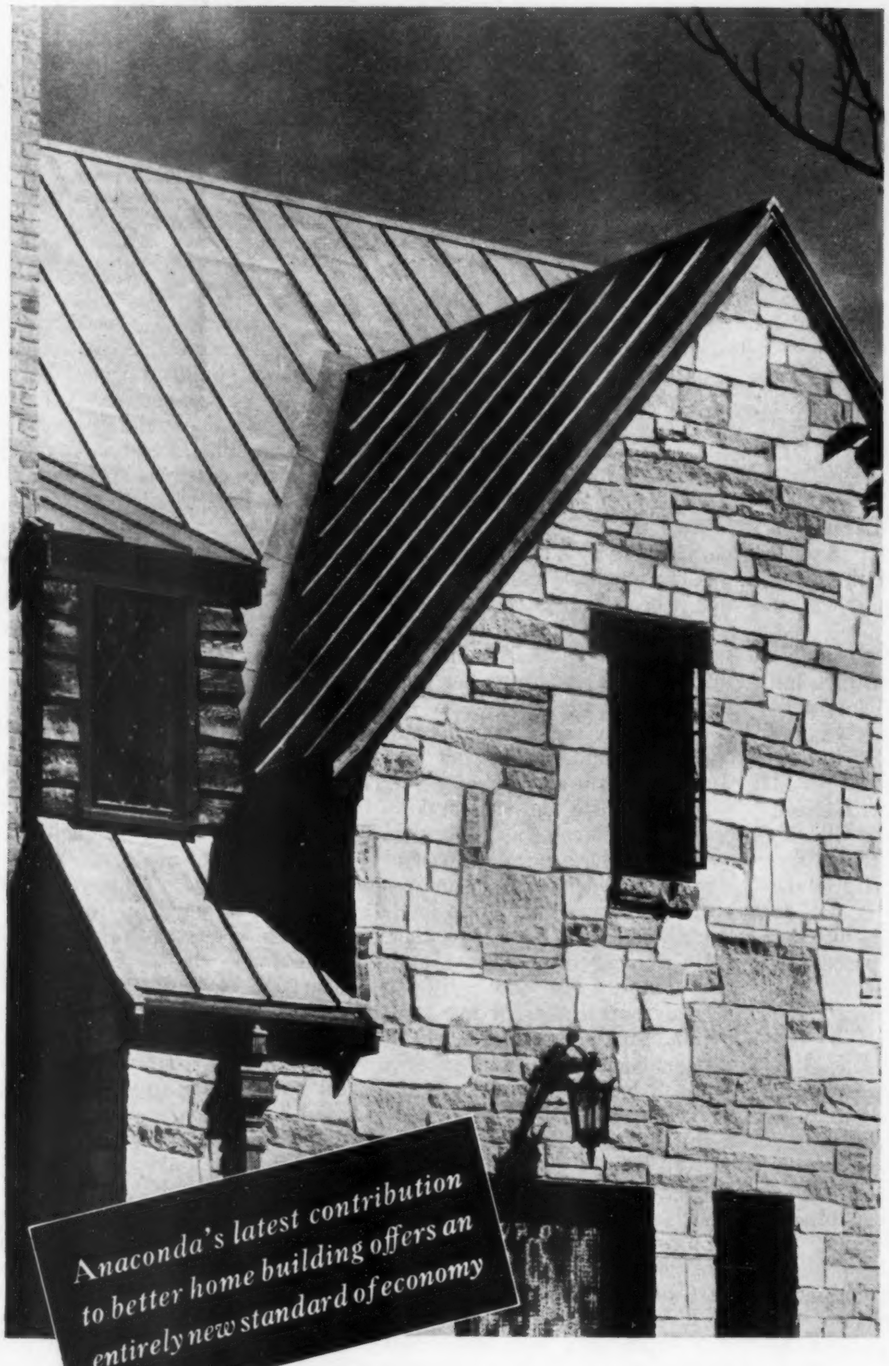

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AH-10

ON THE HEARTH OF THE AMERICAN HOME

"Northcote," home of Miss Dolly Northcutt, Longview, Texas *P. E Zimmerman, Arch't. Photo by Culpepper's Studio*

A HOTEL advertises—"All the comforts of home."

Why shouldn't a home advertise: "All the comforts of a hotel?" And then some!

The comfort of being let alone when you want to be let alone, the comfort of having phone messages delivered promptly and correctly, the comfort of turned down beds, the comfort in having some choice in what you eat, and the supreme comfort of getting Service with a Smile!

Take for instance the matter of the telephone messages. The phone rings and you dash in from the garden, shedding gloves, trowel, galoshes, in your flight.

"Marjory?" you say, "No, I'm so sorry, but she's gone to town for the day. Yes, I'll tell her you called—Oh, yes before seven surely."

Your intentions are honorable. You really mean to tell Marjory the minute she sticks that little postage stamp of a hat through the door. You're sure you'll remember the number—and the name—and those dahlias do need staking.

But the day goes on, with a million and a few more interruptions, and when evening arrives you completely forget the message until say eight o'clock.

"Darling," you blurt out guiltily, "A Miss Conner or Carson—or something like that—phoned this morning and wanted you to call her back before seven. I'm terribly sorry I forgot—I've been so busy. Perhaps her name was Clancy. She's staying with friends and said you knew her at camp—her number is Diversey 9834 or 4398—I'm not quite sure."

And your daughter, being excellently brought up, will stifle her natural desire to commit murder and question with outward patience—"Could the name have been Clausson do you think? I did know a Nancy Clausson at camp."

But at this point the maternal brain goes blank. Daughter tries three wrong numbers and gives it up. The chance for a happy reunion is lost.

"But mother is so busy," you say in what you hope is a pathetic tone.

How do I know? Because I often put on that act myself when I know full well that I've really and truly fallen down on some part of my job.

Now I really am quite an intelligent woman—if you give me time. So, the last hotel improvement I put into home sweet home was a pink pad of paper by the telephone and a good sized pencil anchored with a stout cord. Down goes the hour of the call, the name and number of the caller, any message. The next trip I take upstairs that pink slip is laid on the right dresser—and off my mind. And a great peace descended!

Young Artie lettered the PLEASE DO NOT DISTURB signs that are part and parcel of our bedroom equipment. Any good hotel provides them—and any good home can. What heavenly bliss to shut the door of your own room and hole in like a hibernating bear! To read, to nap, to sew, to labor over an aeroplane model or the inspiration of writing a poem. Sub-debs and small fry appreciate the ability to bar out parents as much as the parents appreciate a little solitude of their own. We all need being alone—we all crave letting alone. The sign on the door is simply a gentle reminder!

There is something about a turned-down bed that is restful to the spirit. It has something of the psychological effect of a new dress hanging in the closet. You don't at all mind wearing the old one knowing it is ready and waiting for you to put on. You come in tired, perhaps discouraged, weary with heat or cold or storm. Such little comforts and assurances can send you up or down. The sight of your bed, with covers folded back, a low light, a plate of cookies or a few sandwiches just makes all the difference in the world. So often mental depression is nine tenths physical anyway.

A hotel does many of these things because it is good business to make guests comfortable and satisfied. A woman at home does them because she wants her family happy and content. In her home making she is creating not only food and shelter but self confidence, courage, serenity.

Hot water for baths, fresh flowers in the house, a pitcher of lemonade in the refrigerator and who cares whether you can discuss the economic situation intelligently? Nobody else can either.

On a muggy day, when I have felt particularly like arguing with every member of my family and snapping their heads off for good measure, I remember a smallish bell hop in a big hotel. There he was, from morning until night, in the sullen heat of central Illinois in July. Bowing his trained bow, smiling his trained smile, saying his trained, "Yes, Sir! Yes, Madam!" Endless services, endless irritability on the part of guests, endless patience on his part.

A smile is a very important part of my position—it is rather the thermostat that controls the family atmosphere. Not a Pollyanna smile, from which may heaven preserve me, for a perpetually "glad" person is as hard to bear as a canary that twitters. But a smile that makes of small and necessary work and services a thing of willingness instead of martyrdom and resentment. A smile that forgets the peculiar, and often annoying, desires of other individuals and remembers our own peculiar and often annoying desires—"Charity covereth a multitude of sins."

A hotel builds up popularity because it is homelike. A home can build its popularity because it is hotellike. Because it offers comfort and peace and courtesy. And, far beyond all this, the love that is kind and thoughtful—and not possessive. A love that is willing to let the individual members of a family remain individuals and help them in the process.

—DOROTHY BLAKE

* * *

"Architects omit halls in small homes. We object to traffic through our gardens and grounds, and we housekeepers also object to continual traffic through one room to get to another. Some of us still do some sewing, yet what provision is made for this necessary if somewhat disagreeable duty? None whatsoever, except in homes so expensive the mistress does not need to do her own sewing. . . . As far as I am concerned, you can keep the expensive gadgets and cute lighting effects. I'll take a house where the laundry and sewing room are near enough the kitchen so I can watch the stew and work at the same time. A kitchen large enough for the family to watch mother concoct some favorite dish (and sneak a taste) and not be looked upon as nuisances getting under foot. A kitchen where Pop could sit and smoke and visit with Mom, settling the family destiny to the accompanying smell of frying doughnuts. A place over the garage for Son to take the gang without leaving the house looking as though a windstorm had struck it. I want an entrance hall so that the casual visitor or Fuller brush man does not plop right into the family's privacy. In other words, something very different from an animated laboratory, a HOME where we can do things at home."—A READER.

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CASANOVA
Chevalier de Seingalt
THE WORLD'S GREATEST
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Take a tip from *CASANOVA*

HE left a trail of broken hearts from Warsaw to Naples and from Constantinople to Paris, this swashbuckling, diplomatic, engaging soldier of fortune known to history as Casanova. Women high and women low, women brilliant and women dull, all found him fascinating . . . And not the least of his charms was his astonishing fastidiousness. Centuries before halitosis was a household word, he realized that unpleasant breath was a fault that could not be forgiven even in him. Consequently, before he awooing went, it was his habit to chew the leaves of certain fragrant herbs that would quickly render his breath sweet and agreeable. • • •

If halitosis (bad breath) were an uncommon condition, few would be concerned about it. Unfortunately, however, it is an ever-present threat. Everyone is likely to have it at some time or other for this reason: even in normal mouths fermentation of tiny food particles constantly goes on. Unpleasant odors are released *without the victim knowing it.*

Don't take a chance

Since it is impossible to know when this condition is present, the wise course is to take sensible precautions against it. The quick, wholly delightful method is to use Listerine as a mouth rinse before any engagement at which you wish to appear your best. Because it is antiseptic, Listerine instantly halts fermentation. Then it overcomes the odors fermentation causes. The breath—indeed the entire mouth—becomes cleaner, purer and sweeter.

Keep a bottle of this delightful mouth wash handy at all times. It is your assurance that you will not offend others needlessly; that you will be welcome.

LAMBERT PHARMACAL COMPANY
St. Louis, Mo.

Listerine puts your breath beyond offense

QUICKLY CHECKS HALITOSIS

Kensington

FOR GIVING FOR LIVING

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**Home of Mr. and Mrs. S. L. Wisebart
St. Louis, Missouri**

Above: Home of Miss Elizabeth Anne Lynch, Easthampton, Mass. Second from bottom: "Jungle Palms," Home of Dr. and Mrs. Wallace J. Tanner, St. Petersburg, Florida. Third from bottom: Home of Mr. Howard A. Cottingham, Summit, New Jersey

THE COVER: *A painting of one view of the modern living room decorated by* THE AMERICAN HOME. *A detailed description of this room will be found in the article "We Decorate a Modern Home" on page 374 of this issue.*

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MRS. JEAN AUSTIN, Editor LEONARD BARRON, Horticultural Editor

All manuscripts submitted to our editorial offices for possible use in THE AMERICAN HOME *must be accompanied by a stamped, addressed envelope. Unless this is strictly adhered to, manuscripts which are not adapted to our use will not be returned to the sender.*

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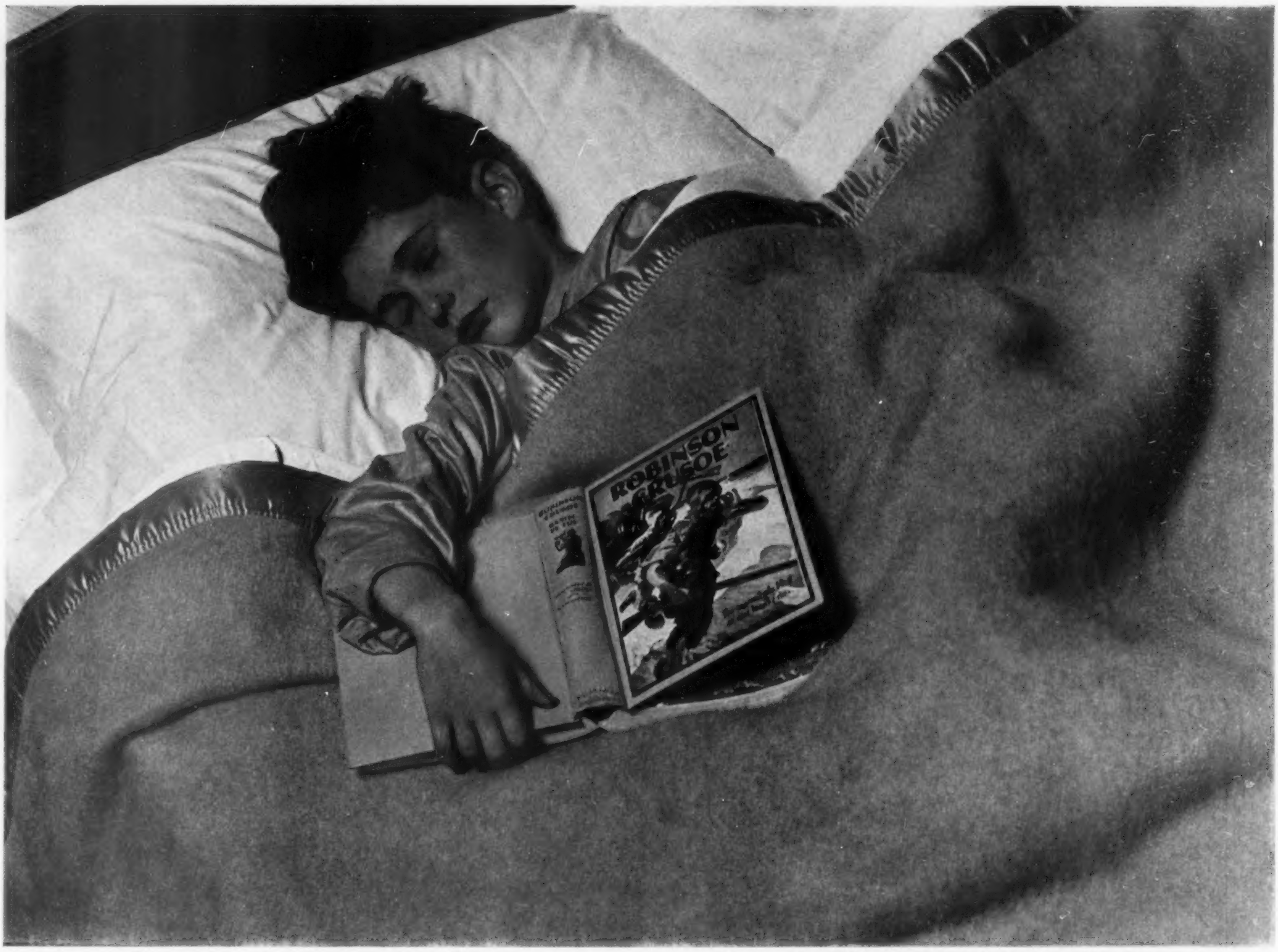

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Under a Kenwood he's safe for the night!

TUCK him in—and say good night . . . He's *warm*—the cold air can't creep through the close, firm weave, the soft, deep nap of this pure wool Kenwood Famous . . . He's covered to *stay* covered, for this beautiful big Kenwood is seven and one-half feet long—six extra inches to tuck 'way in under . . . And he's *comfortable*—for its generous size and gentle softness bring to a tired body a soothing sense of warmth without weight. Knowing he's safe, you, too, can enjoy the luxury of restful, relaxing sleep under your own Kenwood the whole night through.

LIKE all Kenwood Blankets, the Famous is pre-shrunk in the making and, with proper care in washing, will retain its loveliness through a lifetime of use. Choose yours from among a dozen colors, richly bound with satin. The Kenwood Famous and other Kenwood Blankets and Throws are sold by stores with a reputation for quality merchandise.

FACTS ABOUT THE "FAMOUS"

100% virgin wool. Dyed before weaving.

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1935

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Name..............................

Street..............................

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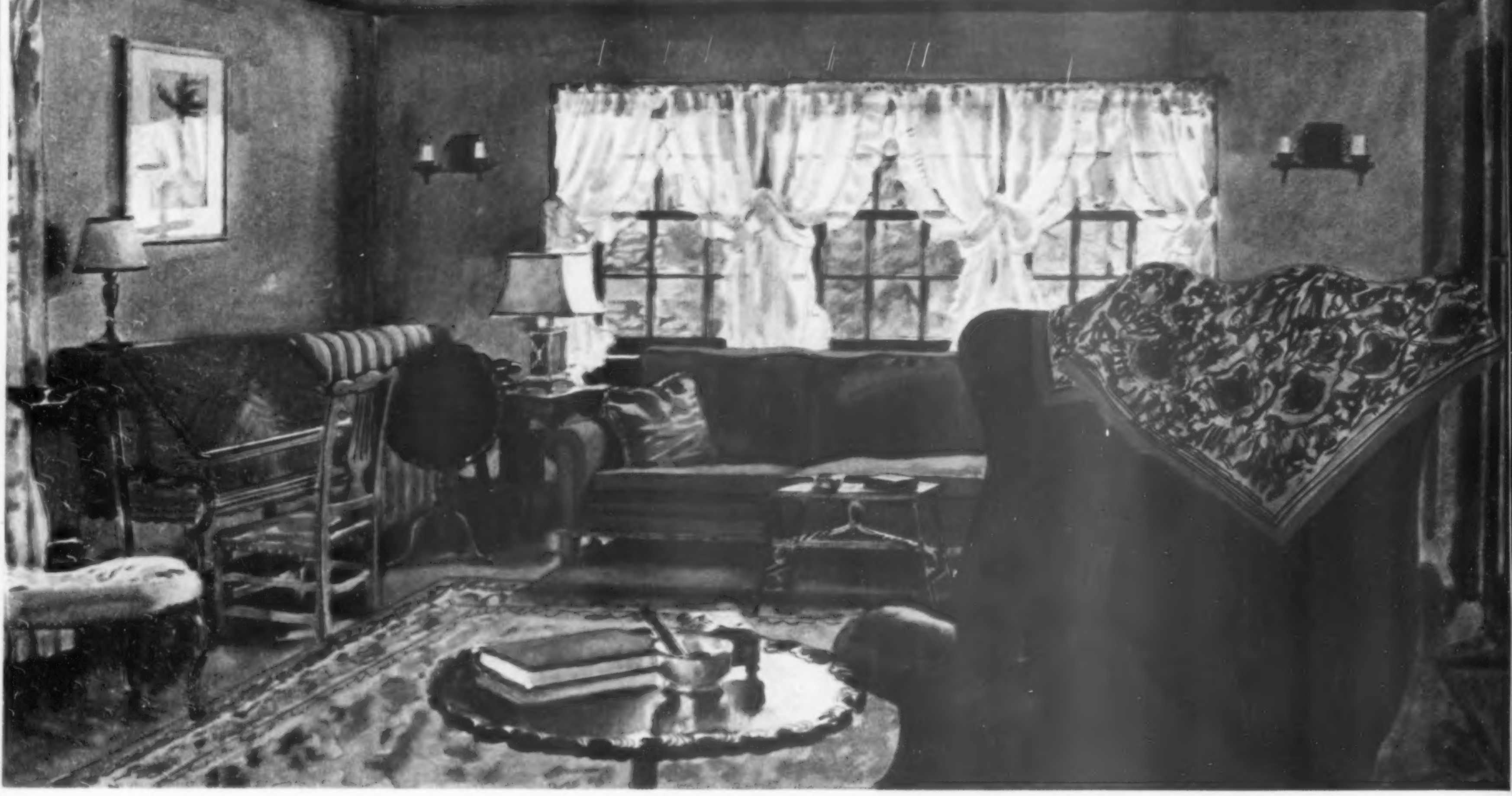
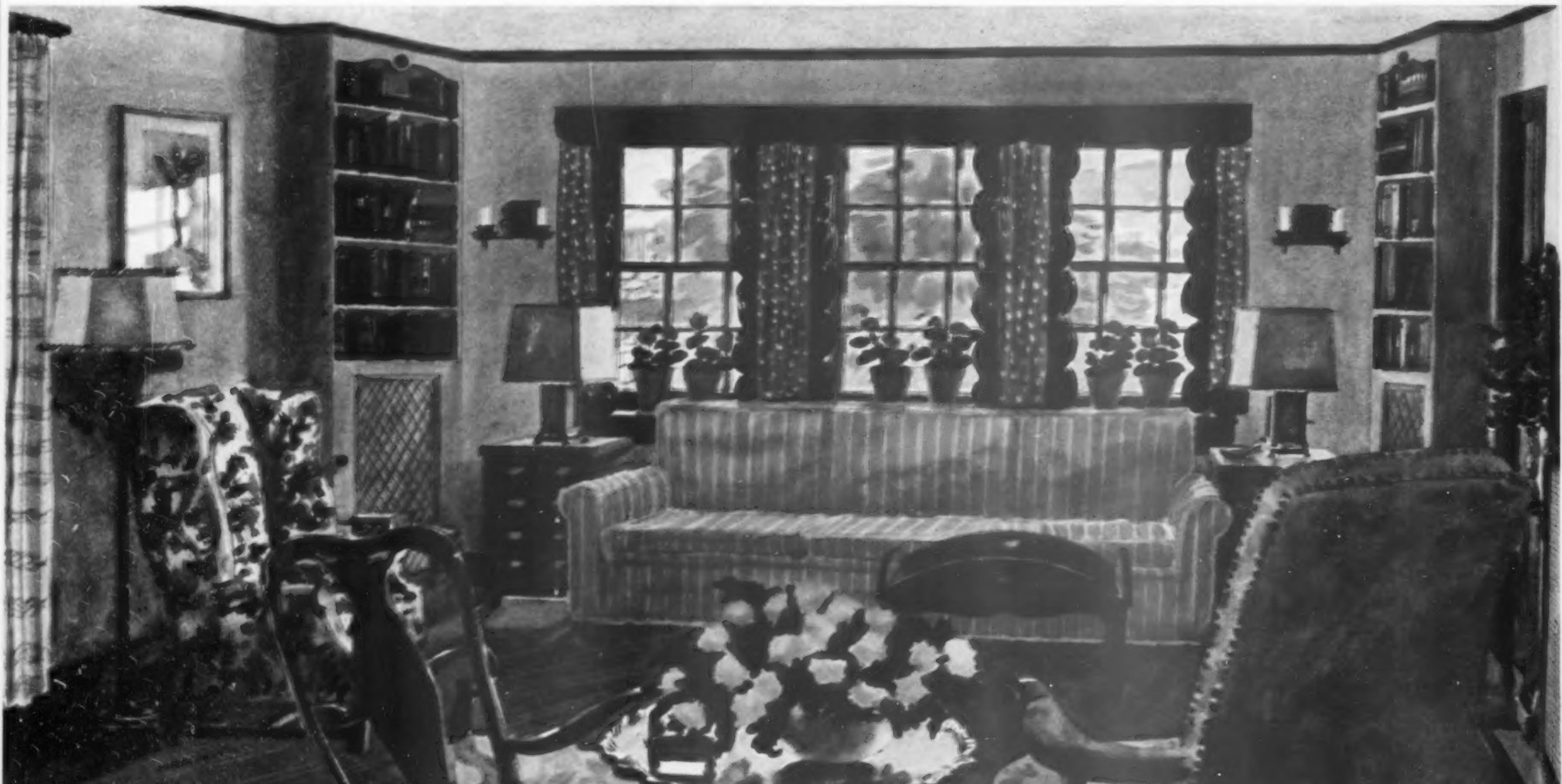
(If you would also like a copy of the above picture, suitable for framing, check here. ☐)

Kenwood all-wool *Blankets and Throws*

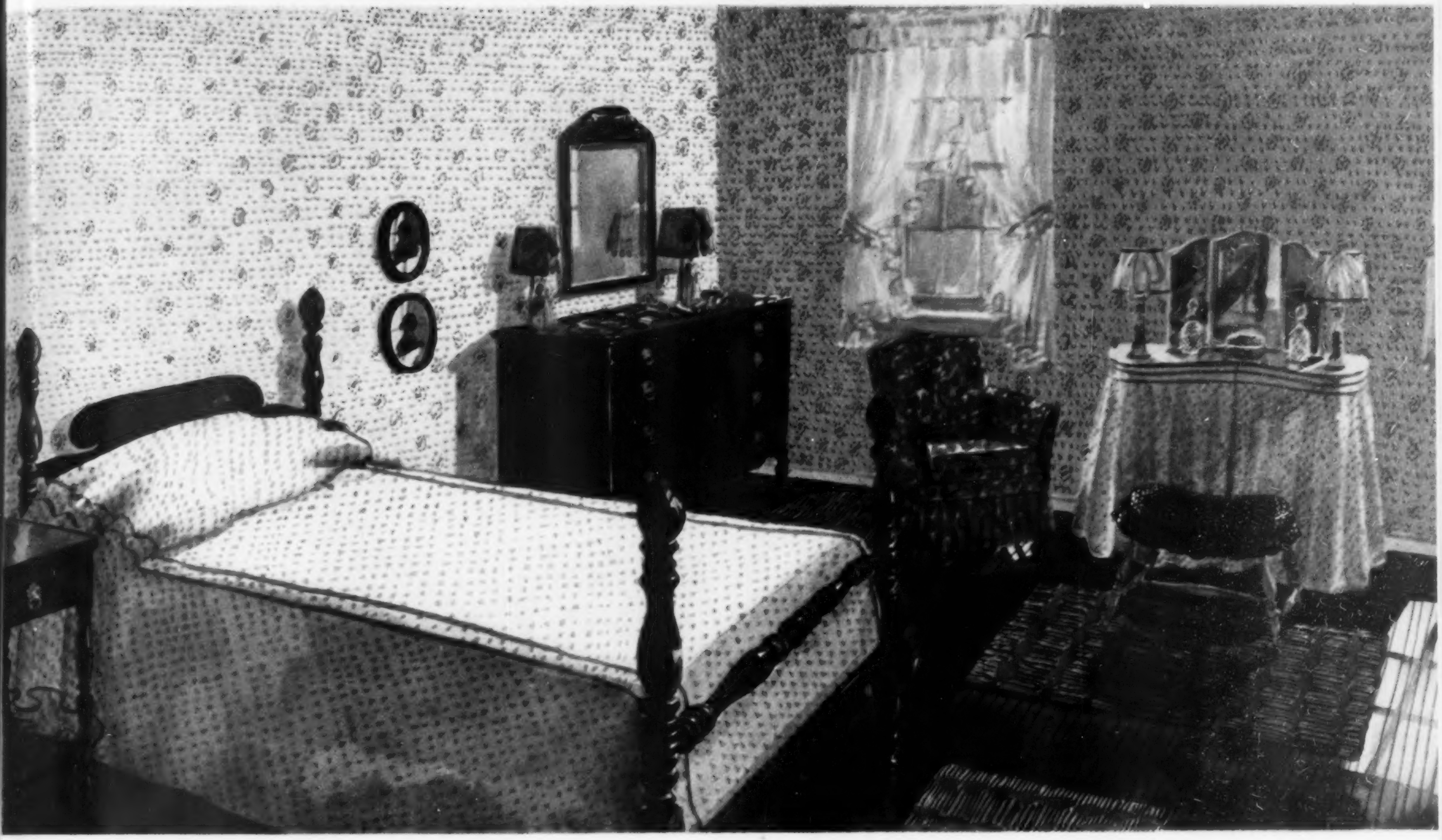
© 1935, Kenwood Mills



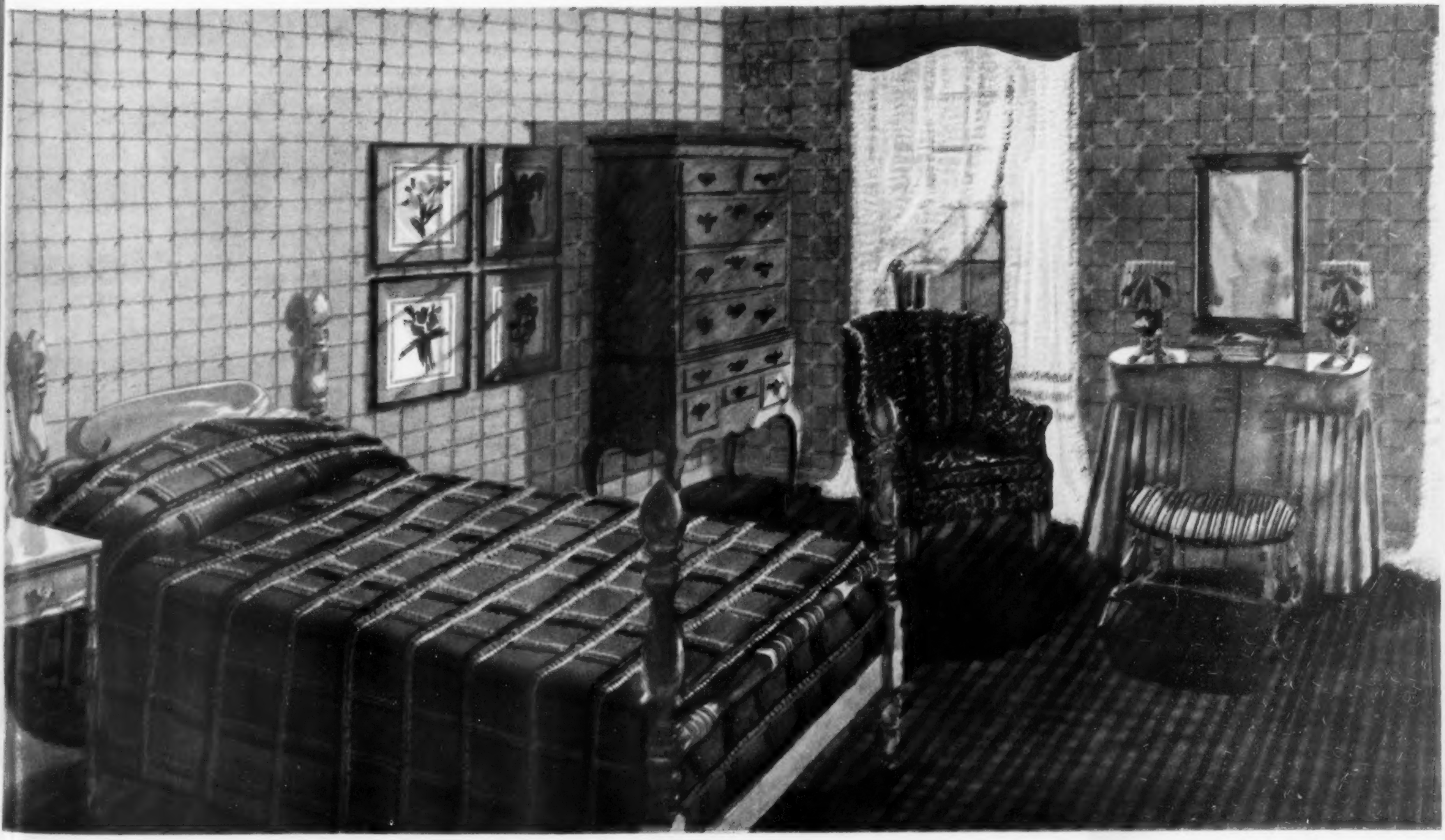
Of course they are not atrocious—but neither are they good decoration nor do they show the least spark of originality or charm. The changes are minor but important ones. They are not ultra-smart nor ultimate ideals. They are merely practical stepping stones. At small cost, piece by piece, they bring a bright appearance with orderly charm and color. See pages 358 and 359

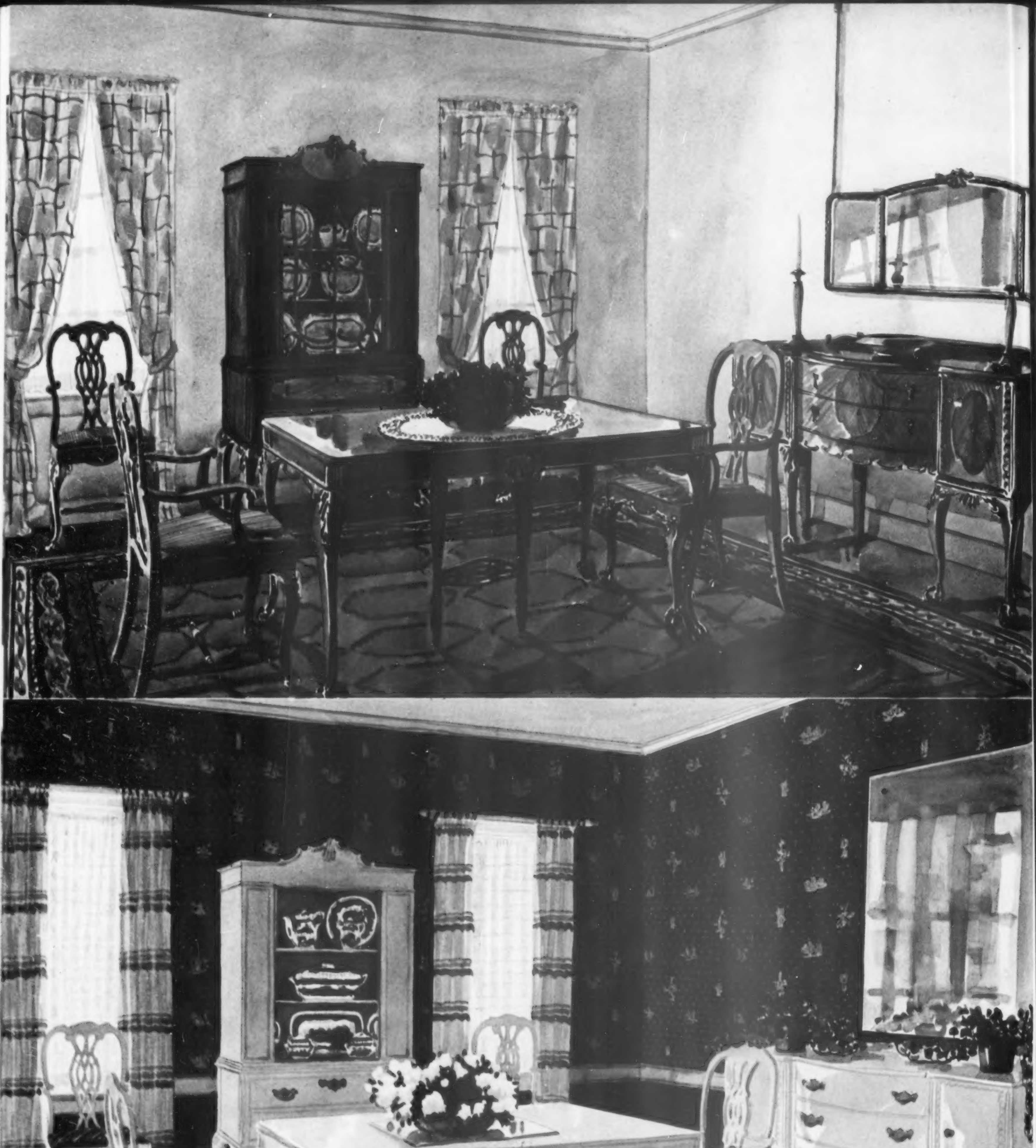


No longer just a collection of assorted furniture. The rearrangement of furniture and the balanced use of color in fabrics bring order and charm into this same room. One new piece of furniture, a new rug, and new fabrics are the only additions



Minor changes here, too—with two good pieces of furniture comfortably and unobtrusively awaiting the time when their neighboring pieces will be replaced with fit company





We do not believe in model rooms

~ but neither do we believe in the "enjoying bad health" psychology!

In these past two years' mania for model rooms, THE AMERICAN HOME has taken little, if any, part in this popular national pastime. Our practical, down-to-earth selves have traveled into too many homes in this country to believe that the average American home is so "bad" that the only remedy is throwing out everything and starting over. Our practical, down-to-earth selves have been unable to see how the "trick," smart effects of most model rooms could be adapted in part without making everything else in the room shabby and incongruous. But this we do believe, and know. The average American home has, through circumstances or sheer inertia, allowed itself to become mediocre, undistinguished by any hint of the personality or sparkle of its owners. Mediocrity and "sameness" are surely the most urgent and immediate problems to be solved in the average home today. In our travels we have seen thousands of rooms almost identical to these "before" rooms. They are not atrocities, but neither are they truly "good," either in the actual quality of their furniture or the ingenuity or charm of their livableness. Our "after" effects are merely suggestions for getting you started. Sensible, livable color schemes; piece-at-a-time replacements that mean eventual perfection without making your home incongruous or unlivable during the gradual changes. The bride or homemaker who can start "new" will not find this article helpful. The homemaker who is conscious of present imperfections but has not dared to start "doing over" in fear of startling incongruities and discord between old and new, or has simply "put it off" because of not knowing how or where to start, will find here, we believe, many practical and workable suggestions.

There have been many occasions these past two years, when we have been at a loss to know whether we were unprogressive or so practical and down-to-earth that we could no longer appreciate inspirational or educational movements without subjecting all that came our way to our own matter-of-fact editorial ruler. We have gone through hundreds upon hundreds of model rooms—smart, colorful, and delightful—and come back to our desks always with the same feeling—"not for us or our readers."

Now there is no doubt that many homemakers have been inspired by model rooms, but we know all too well the chasm that separates inspiration and action. We probably hold the world's record as traveling editors, not those who travel to ideal homes and model communities but to actual homes where people actually live. All of us here actually live in homes ourselves. We are not cliff dwellers nor pent-house occupants. We know all about the "extras" that are always eating into the new-furniture fund. We know we are a little foolish and extravagant on our gardens; that we really should not attach so much importance to our heating systems, and put some of that money into new furnishings and the refinishing of old pieces.

All of these things we know—but being practical homemakers we do exactly what you do. We flatly refuse to recognize that somewhat shabby chair, or the dank gleam of that gumwood end table—and say exactly what you do, "Of course it is a bit run down at the heel—but it *is* comfortable."

That then may be the reason for our lack of enthusiasm over beige-and-white model rooms. We see one or two pieces we would really like to have, but what on earth would the other things we already possess feel like among these "trick" new things? And so we exclaim, make a mental resolve that we really *must* do something soon—and go home and do nothing. Friends and Fellow Procrastinators—the time has really come when we must enforce that mental resolve. We *are* seedy; in weak moments, we succumbed too often to "depression values" and collected far too many "depressed values" in our homes.

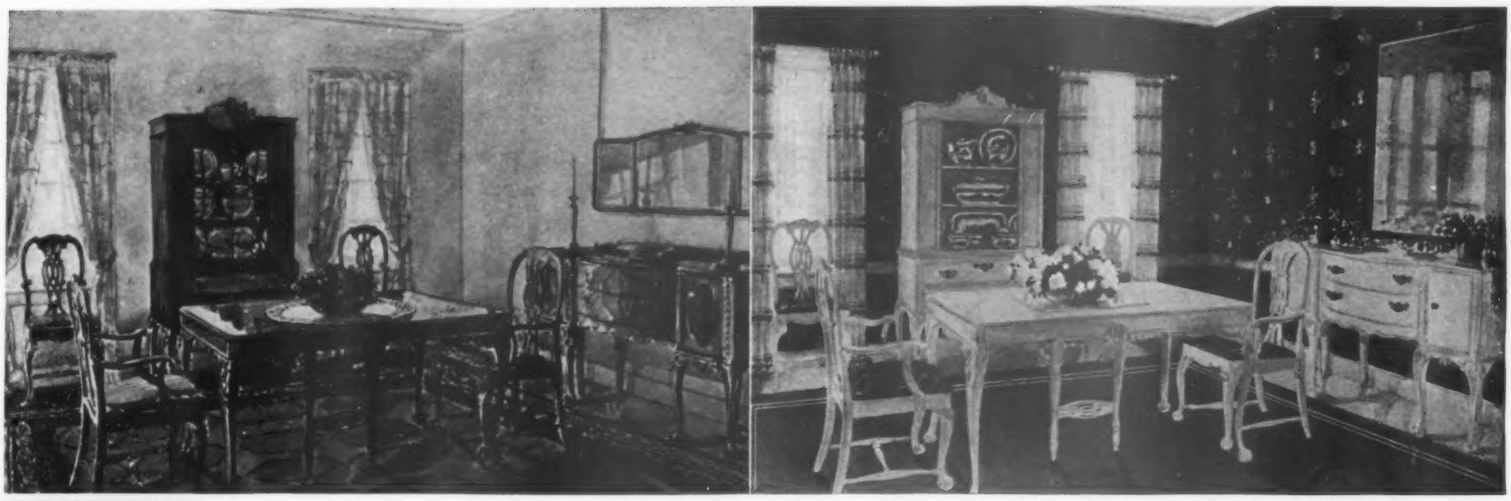
Yes, I know all the answers. You don't want to do anything until the children get older—they are too strenuous for elegant furnishings and you want them to *enjoy* and use their home. You would like to "do over" some things, but if you do, you just know everything else will be unbearable by comparison. You will let yourself in for more than you want to spend. Things will soon be better and then you'll "do it right." Have I caught your excuse? There are just two more I know of—and even more pernicious in their deadening effects than those already given. "But Mrs. Jones is so clever—I could never do it." The other—"I can't afford it."

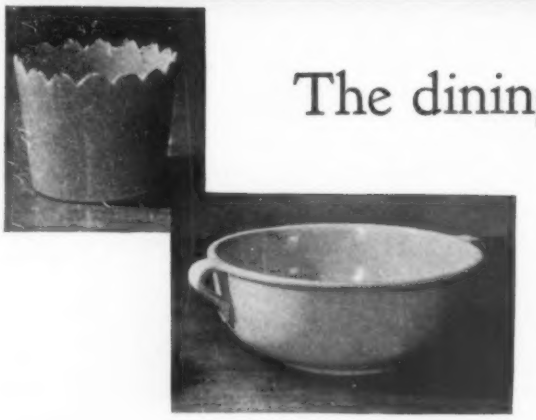
Now if you cherish any of these "reasons" for drab inertia, stop right here. Two years ago, even a year ago, I would have conceded you these reasons. Now they are merely "excuses." And I know they are, for I've been in too many homes, with a new radio, or a bright new car outside in the driveway—not to recognize them as excuses rather than reasons. With appalling complaisance, we have reached the "enjoying bad health" frame of mind. It's exactly the same psychology!

As I write this, I am traveling across the continent. Why must small towns and small homes be so persistently ugly? How can they be so drab, with so much natural beauty all around them? A little paint and a gay posy in the window work miracles in themselves. I remember little towns abroad. Garish love of color, I once thought. I remember them now with affection. Do gray or faded brown exteriors and uniform ivory walls within represent American taste? Have we no sensitiveness to the beauties and gaiety of color? Is it possible all this drabness and mediocre "sameness" can be laid at the door of the great depression? I see many, very many bright new stream-lined cars on the roads we pass. The old depression excuses do not hold good. I am not going to tell you the old "impression on your friends" story. I do not believe it is important to impress one's friends or neighbors. But I do believe it is terribly important to shake off this drab inertia that has held us for so long in surroundings that reflect no brightness, no sparkle, and no originality. I believe the simplest day-to-day routine is made lovely by pleasant surroundings. We need color to live by. We need at least one fine thing to keep ourselves sensitive to all beauty. And I believe that beauty and charm are in no way dependent on our incomes. It is something intangibly of the spirit—not the purse. And, like all things spiritual, a flame which must be kept alive at all costs.

Take time for your garden. Take time for child study, for what you will. But somehow, these next few months, find time also for putting charm inside your home. We have allowed our homes to go drab on us!

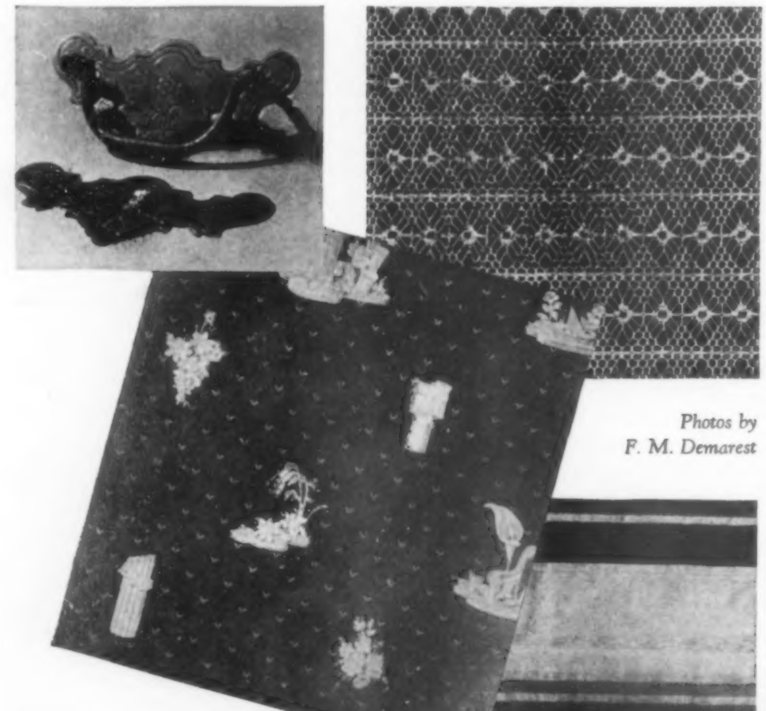
Like you, we have read articles telling us to wait until we could afford truly fine furniture, without telling us what to eat on or where to sleep in the interim. We have gazed upon model rooms without number, knowing full well they gave us no opportunity of blending the old with the new without glaring incongruities. We have read the articles hopefully, looked at the model rooms longingly and gone home and done nothing. This "before and after" feature of ours may not be the exact solution to your particular problem—but surely it does offer practical help for getting started on that high ideal of home you started with some years ago. To me, this feature represents something. I have long wanted to do in THE AMERICAN HOME. It represents the sort of practical service that is the whole reason for our being. Our redecorated rooms may not be the ultimate in smartness, nor are they the ultimate ideal. They are meant to be a stepping-stone toward that ultimate ideal—meant to help some of you to shake off the drab inertia that has infected so many of us these past years. In their homely, common-sense suggestions, we hope to inspire you with the courage to banish mediocrity gradually but resolutely from homes of people who are anything but mediocre in themselves. It would please us, indeed, to know we had truly helped to get you started on that first important step—the determination to try.—JEAN AUSTIN.





The dining room

Shown in full color on page 356



Photos by F. M. Demarest

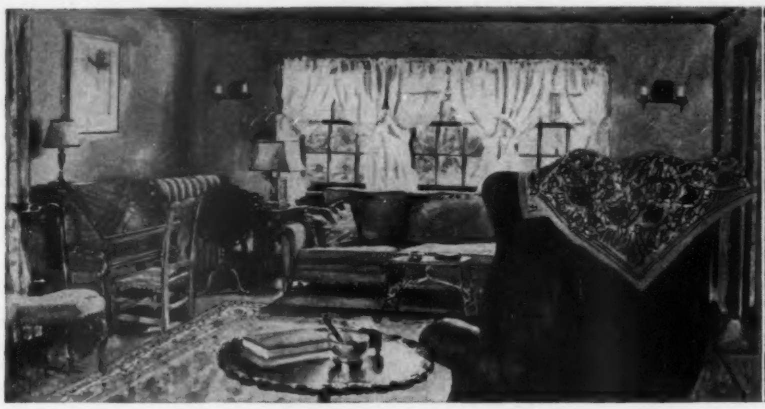
There are exceptions of course but, after the first two million, cream or ivory walls become boring. They are safe—but in too many cases they are just the answer to "no imagination." Certainly they do nothing for mediocre furniture which is neither distinguished as to design nor quality. Our first step then was to get color, warmth, and design in our dining room. We used a Thibaut wallpaper on the Dubonnet shade, the same rich color you wore last summer, figured in a classic motif of a rich dark cream color, which gave us a key to the color we wanted to paint our dining room furniture.

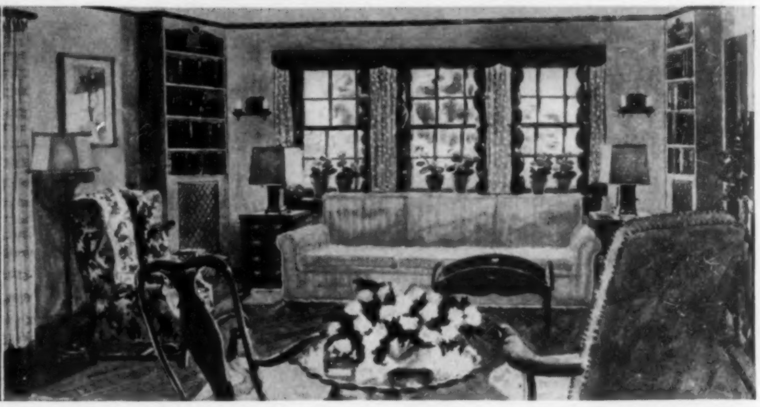
What! Paint a perfectly good dining-room suite? Yes, ma'am! For the design, loosely called Queen Anne, would make that dear lady shudder at the liberties taken in her name. The wood itself, gumwood stained to imitate walnut, deceives no one. It is pseudo elegance, and for that very reason in bad taste. Many people in the trade have wondered at the persistent popularity of maple. We think we know. A revolt against pseudo elegance, by people of taste, who, not being able to afford elegance, prefer a wood that is its simple self, rather than a bad imitation of something else. Nothing is richer than real walnut, and nothing so patently an imitation as gumwood used on large flat surfaces and finished off with magnificent flourishes meant to resemble the beautiful burl of real walnut. Now then, painted a deep cream, the furniture has a grace it never achieved in its original state. The ill-designed, meaningless panels and insets are no longer noticeable. Good hardware has replaced the ornate brasses, once so conspicuous on the buffet. The glass doors have been taken off and the inside of the china cabinet painted a soft green, providing an excellent foil for a few good pieces of china or objets d'art.

The three-paneled mirror, which you probably paid a lot for and have since seen duplicated for $4.95 was replaced with a large flat mirror, seemingly increasing the size and giving sparkle to the whole room. A glazier will cut and hang a mirror of this size for about thirty dollars—and once you've learned the secret of large, flat mirrors and what they can do for a room, you will feel that you bought a lot for that thirty dollars.

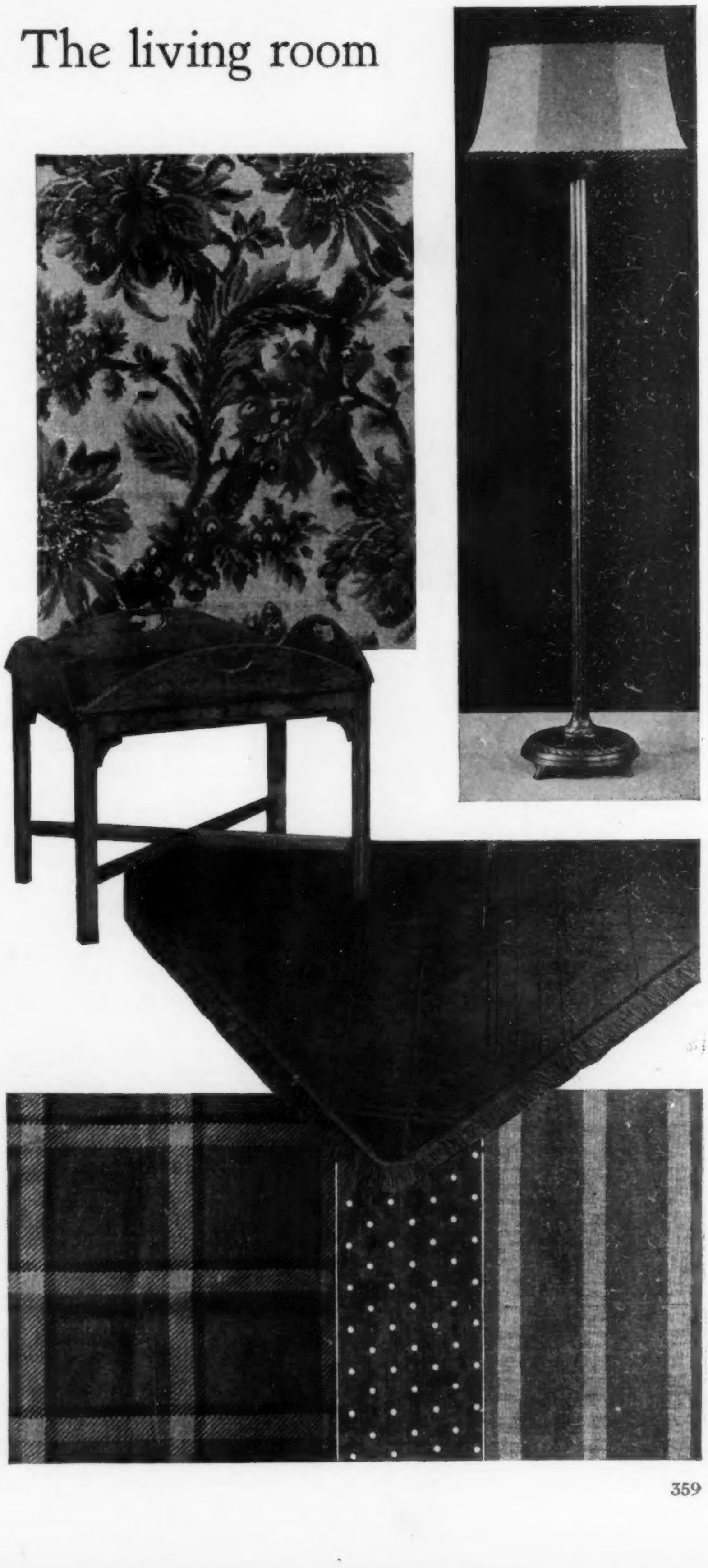
Now before we go on, let's take a look at the floor. Yes, of course, the old homemakers' trick of putting the discarded living-room rug in the dining room! Once all discards found their way to the children's room—now they seldom get past the dining room. And of all places for discards—why the dining room? Three times a day you use it. A large portion of your total budget goes into the dining room, in the form of food. Here you start the day and here you end the day of family companionship. Why then, should this important gathering place of the family clan, take place in a room that does not induce the slightest warmth or sparkle in itself? I wouldn't know where to tell you to put a discarded near-Oriental. Personally I'd divide the number of years I'd used it by its total cost-of-use with the yearly movie money; consider that it had given full value—and throw it out. At any rate I should never let it find its way to my dining room. We like to eat, we look forward to the dining hour and no threadbare ex-living-room rug would dampen my anticipation every time I stepped into my dining room. We used a deep gray linoleum, bordered and striped with narrow inlay of cream linoleum. We think it smart and we know it is practical for a dining room. A little wax, and there is sparkle even on our dining-room floor.

[*Please turn to page 401*]





The living room



A HUDDLED, confused grouping around the ugly radiator; organdie curtains which are out of character with the heaviness of the furniture and its covering; small, unrelated blotches of color—these are the first impressions from a first glance at the original living room.

The owner of this room, an actual living room, wanted to retain its "cottagey" atmosphere but wanted color—the vital primary colors, especially blues. And because the walls when freshened were a gray plaster and the woodwork a dark stained oak—neither of which she wanted to change in this rented house—she gave us rather a color problem.

The inordinately tall and ugly radiators were the first scene of action. We built over them some much-needed bookshelves, facing the bottom section with copper mesh and painting the inside orange. We not only concealed the radiators, and acquired bookshelves but at the same time gave the illusion of height to a low-ceilinged room.

The rug, by common consent, was replaced with a shadow-weave carpet of cedar color. We now had the beginnings of glowing color in our little gray living room. The ruffled organdie curtains, being new, were parted with after some reluctance. To us, they seemed far too "flossy" for a room so small, yet used constantly for capacity-entertainment. It was carrying the cottagey atmosphere a little too far for modern strenuous males. Then too, this little house is perched on a hill and needs no peek-a-boo curtains to hide the lovely view. Bright blue pots and red geraniums supplied the desired "homey" atmosphere and curtains of blue muslin, with white dots, edged with deep scallops of brilliant blue chintz, hung straight beneath a simple painted valance board, gave all the needed window dressing without the usual stuffiness, when small windows are hung with too much fabric.

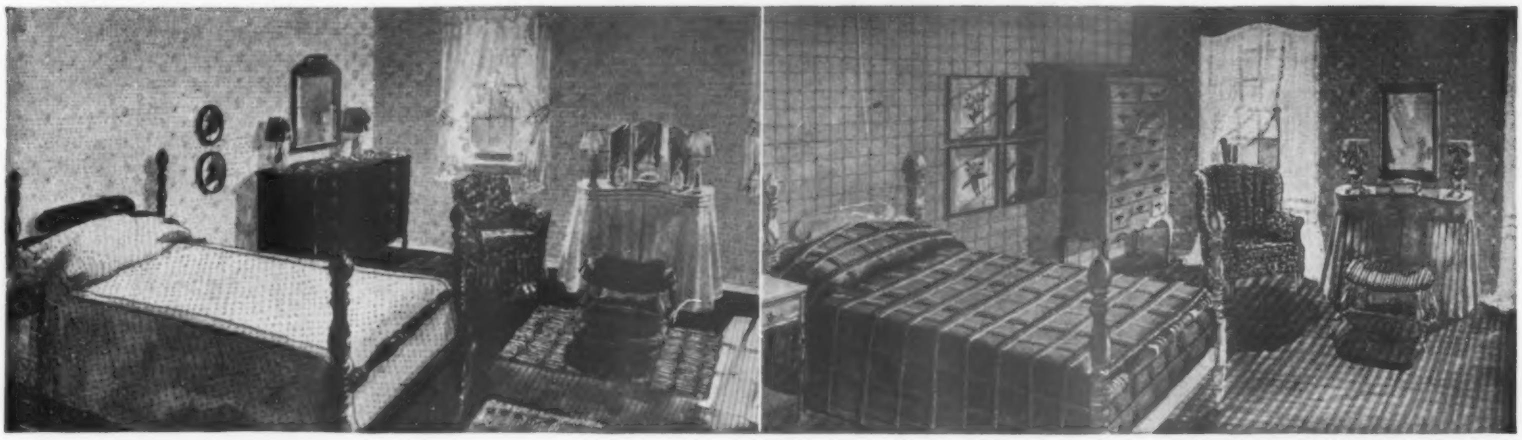
ON THE sofa we put a slipcover of orange and yellow striped linen, a sturdy material with a sunset effect; on either side of the couch, small chests which in the original room were scattered instead of being used as a pair. The lamps of tôle were Empire in design and to make their design a little less obtrusive in a room that had the atmosphere of an English cottage rather than an elegant Empire feeling, we painted the bases and substituted square shades of parchment for those of lemon-yellow silk. The Spanish tiled-top table we ran out to the terrace and substituted a butler's coffee table. Its four drop leaves open up to form a large table for serving coffee or drinks and its tray handles make it easy for the hostess to carry in and out.

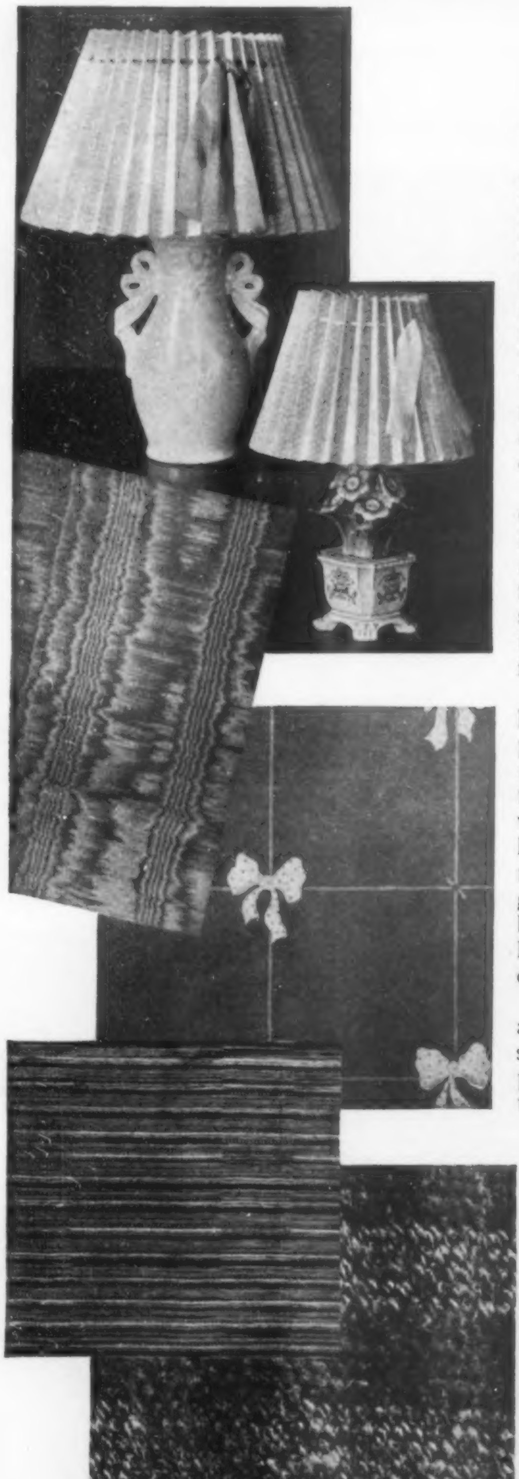
The large wing chair, a handsome piece but over-sized in this low-ceilinged room, loses some of its pompous height when placed against the French doors and tall new bookcases. Slip-covered in a natural background linen, it is patterned in blues, brick-red, oranges, and yellow, thus picking up these colors used elsewhere. Tailored to look like upholstery, it does away with the usual fussy pleated skirt, so out of place in a room of this type. The lovely round tip-top table formerly pushed against the radiator, has been opened up for convenient use near the wing chair. A new floor lamp completes this grouping.

In the foreground of our picture, but actually the other side of the fireplace which is at the right, we grouped two occasional chairs around the other one of the pair of tip-top tables, thus forming a complete group with the sofa and window end of the room, all facing for conversation or for fireplace enjoyment.

The hangings at the French doors to the left of the wing chair group, are of a coarse textured orange, blue, and tan plaid, trimmed with blue fringe and hung from dark blue poles painted

[*Please turn to page 401*]





The bedroom

WHAT is wrong with the original bedroom? Stereotyped, that's all! The wallpaper has no character, adds no color. The chair is not comfortable. The furniture, like that in our original dining room, is not really good furniture. The floor is not handsome enough for scatter rugs. We have seen millions of these skimpy tie-back curtains piled on counters, thousands of these "matched sets" for bed and dressing table. There is nothing in terribly poor taste, and nothing especially good. It is just one of countless bedrooms without color, comfort, or distinction.

Now, from our point of view, that is reason enough to get after it, to do something about it. If your other rooms are perfect, here is an opportunity to begin making this room fine and distinctive. And in the same easy stages, to start collecting really good furniture without making all else blush for shame in the process.

The walls and floor first, of course. A heart-warming sunshiny yellow paper with a pattern of small bowknots in gray and white and connecting squares of white satisfies the feminine desire for daintiness in a bedroom without making the male half feel as though he had trespassed in a ladies' boudoir. The rug, a very inexpensive one indeed, is a soft green in self-toned squares. At once our tiny bedroom is brighter and larger. There is clear lemon-yellow all around us and a soft warm covering underfoot.

That dresser—well, it is hopeless. No amount of paint can disguise its meager design or its flimsy quality. We shall add two pieces of really good furniture, looking toward the time [*Please turn to page 398*]

A home that "grew" in California

The home of Mr. and Mrs. H. L. Dunn in Pasadena

Marston and Maybury, Architects

An excellent example of forethought in planning is this attractive California home of Mr. and Mrs. Dunn. It was originally designed so that future additions and changes might be made easily and at the same time conform perfectly with the picture as a whole, leaving no line of demarkation between the new and the old.

The two plans, before and after, show the additions to the house and the development of the grounds. A library was added, off the living room, and a children's nursery, with maids' dining room and larger pantry, on the service side. The broad flagstone terrace on the rear was roofed over, as it was found more livable this way, and the garden furniture was better protected from injurious effects of the sun.

The garden also became more livable, and the grounds more completely utilized, when a landscape architect was engaged to draw a compact, carefully thought out plan. The secluded area opening off the living terrace on the rear was the logical place for the main flower garden. Symmetrically designed, this garden yet avoids all appearance of formality or rigidity, due to the choice of suitable plants, the easy texture of the brick paving, the informal vine-covered semi-pergola which frames the end and screens the children's playground beyond. In the beds are flowers and low-growing shrubs, and the central bed is edged with young cordon Peach trees, trained on lateral wires about a foot above the ground. This feature, and the pigeons which fly around the roof and descend to the brick

To make the broad flagstone terrace, which leads out from the living room, more comfortable it was roofed over. This also gives to the terrace furnishings added protection against possible injurious effects of brilliant sun and excessive dampness

pavement to pick up food, carry out charmingly the atmosphere of rural France, already created by the Norman French architecture of the house.

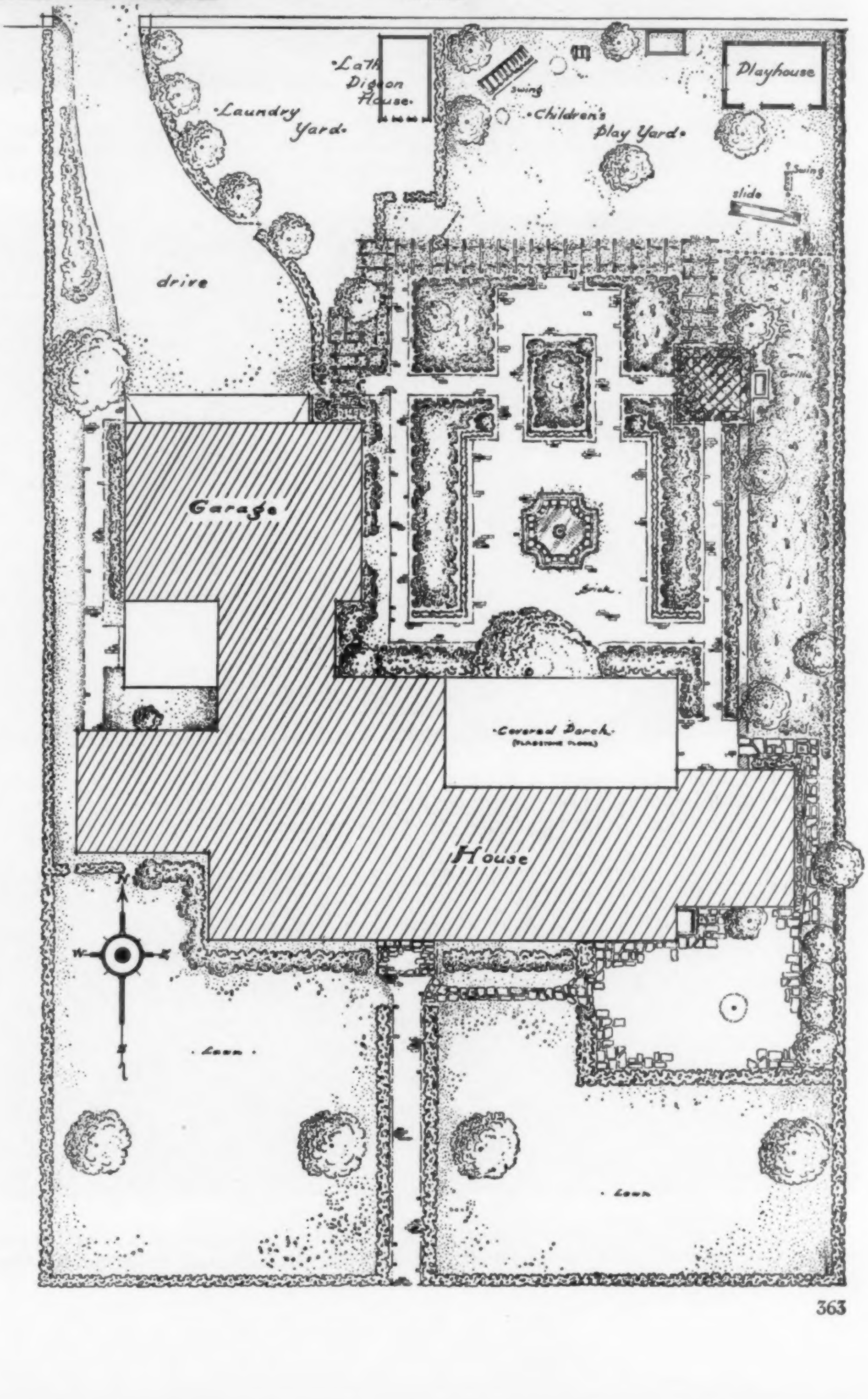
The central focus of the garden is a pool with cut-stone coping and bronze petaled jet, set in low planting in the brick. At the right of the plan, marking the cross axis and terminating the walk from the library door, is a square pergola with seats beneath. A small grill for cooking, placed inconspicuously at the side in the shrubbery, serves for informal meals out of doors.

In the sunny corner off the library is a paved area for outdoor sitting, well hedged to give privacy from the street.

A fortunate feature of this lot is the street at the rear of the property, which allows a direct entrance to the garage from the back, thus obviating the usual entrance drive from the front and saving the space so gained for pleasanter uses. Deliveries also come in through the rear, so the service area, laundry yard, and utilitarian parts are reduced to a minimum in the rear corner of the lot.

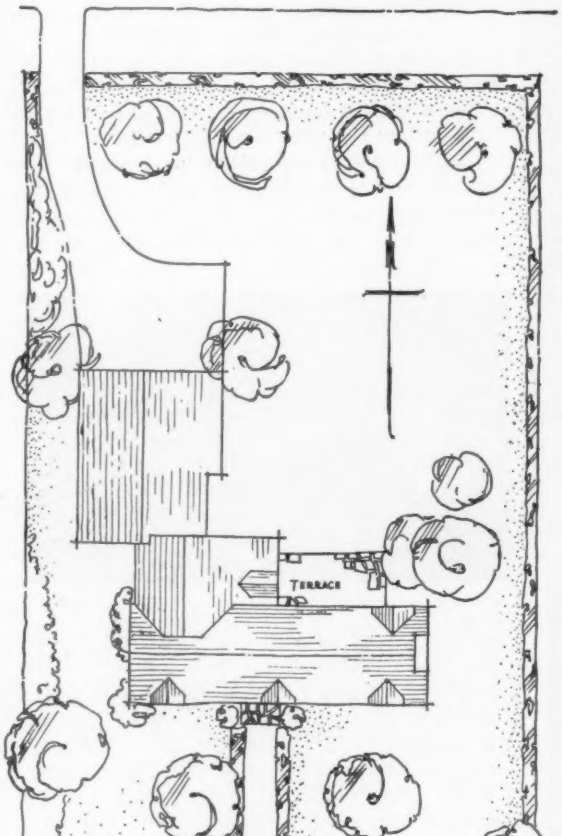
Richard Sias
Landscape Architect

Plot plan after improvement


walk
Lath Pigeon House
Laundry Yard
swing
Children's Play Yard
Playhouse
Swing
slide
drive
Garage
Brick
Covered Porch
(flagstone floor)
House
Lawn
Lawn

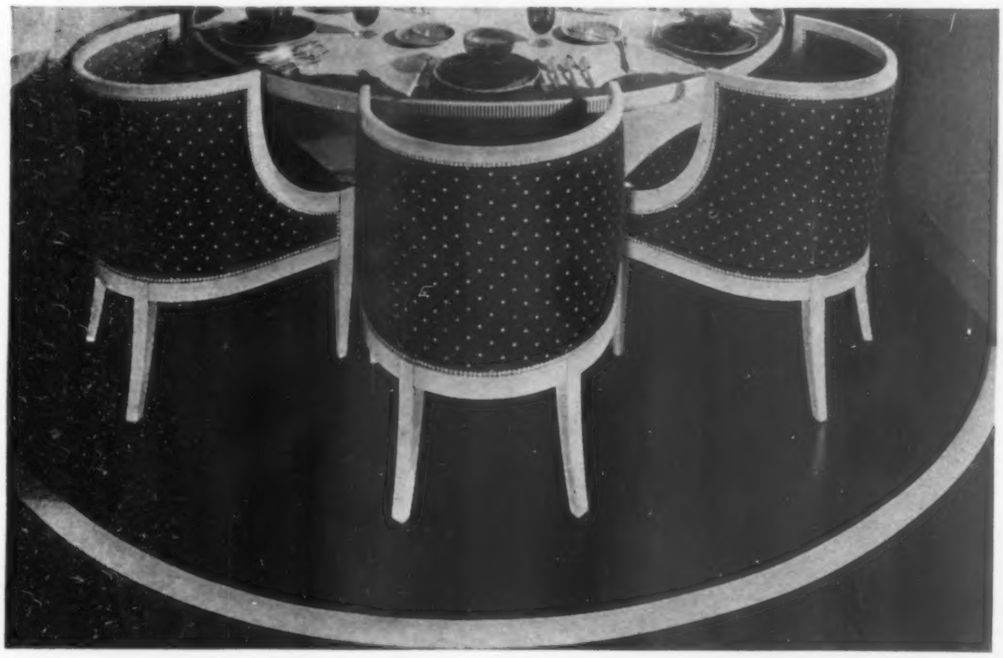
A sheltered rectangular garden was planned in the L formed by the house and garage. Brick paths, flower beds, a pool in the center carry out rather informally the formal basic design. A semi-pergola encloses the far end of this garden, dividing it from children's playground at extreme rear

The lot, 100 by 150 feet, is now fully utilized, and no space is allowed to be wasted. The Norman French character of the house is carried out outdoors in such details as the espaliered fruit trees trained against the walls and used as low hedges in the flower garden. Pigeons add their charm too



Plot plan before improvement

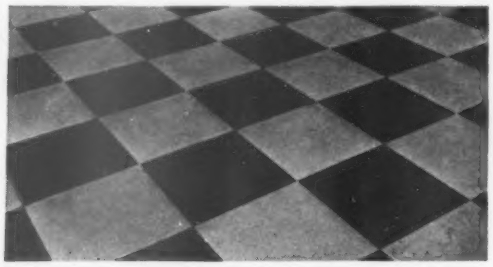
Make your floors dramatic!



All you need to do is to think of an ingenious design! Above, a small breakfast room becomes intensely interesting because of white Linostrips laid in a circle in the eggplant linoleum field. Armstrong Cork Products Co. At right is one example of alternating black and white squares

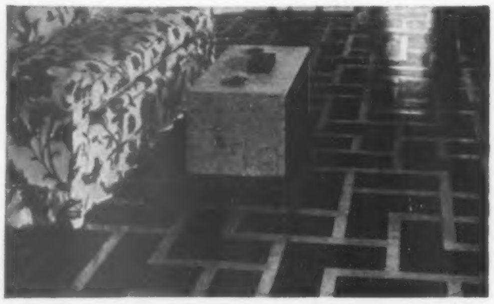
Mott B. Schmidt

FEW people realize the very considerable part that floors play in most schemes of decoration. They are, in a way, the base and beginning of all interior design. The decorative possibilities of floors are enormous—and the choice of materials almost limitless. There are floors of all sorts of woods—oak, pine, walnut, ebony, teak. There are floors of stone, marble, terrazzo, and tile. There are floors of cement, rubber, cork, metal, and even glass! There are floors of linoleum, floors of composition, and floors of all sorts of combinations of these things—with a few others thrown in. We should not want for variety!



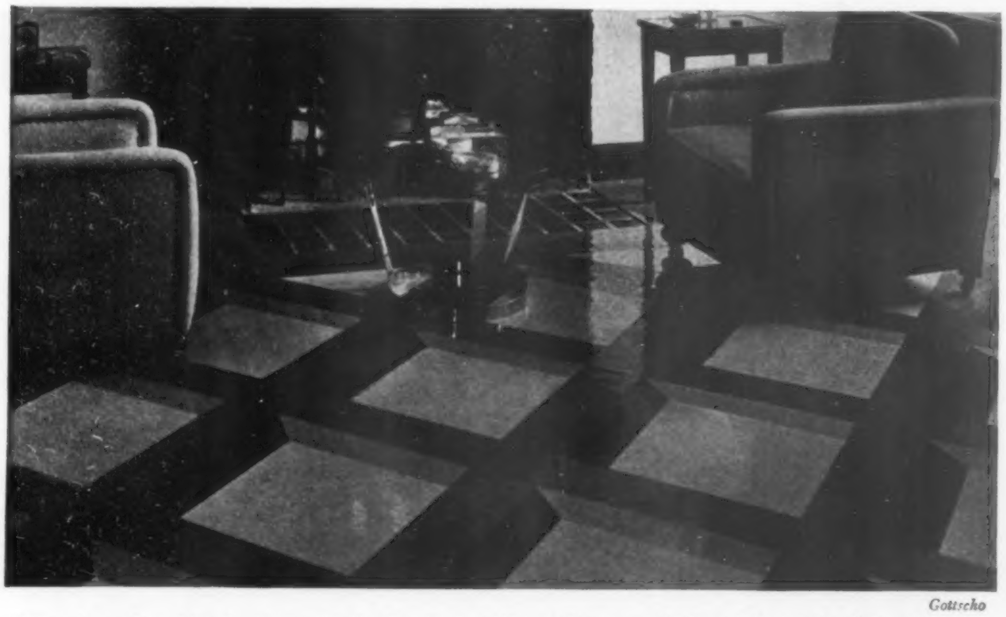
And when confronted with this dazzling array of materials and patterns, of designs and colors, it is, perhaps, most necessary to remember what many people seem to forget —that the primary function of a floor is to be walked on. Floors, more than most other things in life, must meet the practical requirements as well as the decorative ones. A floor should look well today, but it must also endure the wear of countless tomorrows.

A considerable percentage of all floors now in use are of wood—principally of oak or pine, with a generous sprinkling of various other woods. As is obvious, the better grades of wood must be used to secure good results. All wood floors should be edge or "comb-grained" to avoid having them come up in splinters after a short time. Most flooring is made of solid boards, the use of commercial sizes being a very considerable economy. Wide plank flooring, however, is often—though not always—veneered or "built-up" to avoid the tendency to curl or twist. The use of those very thin parquet floors in intricate designs or "wood carpets"—as they were called in the Gay 90's—have, fortunately, gone out of fashion to a considerable degree.



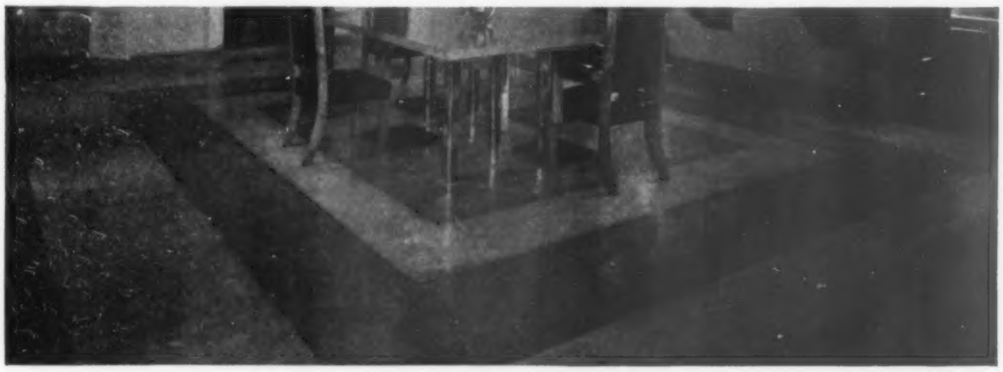
Bodorff

Wood block floors, and wood floors in com-



Gottscho

There is real architectural quality in the floor pattern above, worked out in contrasting colors. The large squares with their heavy separating lines give weight and stability—quite masculine in effect. At the right is an example of a broken geometric arrangement, attractive for sunroom



Geisler

Rectangles within rectangles make the floor above, which might be worked out in several shades of the same color, or in contrast if you prefer. Especially well adapted to the modern room

bination with other materials, such as metal and marble, are, of course, extensively used to meet special decorative and other present-day requirements.

As a precaution against curling or swelling, due to dampness or otherwise, it is sometimes advisable to lay floor boards a hairline crack apart, instead of jammed tight together in the usual manner. This allows room for expansion, and often improves the appearance of the floor by defining the outline of each board. You have, perhaps, seen floors of herringbone or other interesting pattern, with the boards laid so close together that the entire floor area looks like one single piece of wood, the design being lost entirely. The old French parquets, always much admired, were usually worked out in patterns about one meter square, the design and shape of each being clearly discernible because of a space between the boards.

Wood floors should, in general, be laid over an underfloor or other solid foundation, and placed over a heavy building paper or felt. In fireproof buildings, wood floors are often laid in mastic cement over a solid concrete base as a protective measure.

At the completion of laying, wood floors should be carefully scraped—by hand if possible—and then entirely covered with building paper, with the joints pasted together to prevent its being kicked about. The filler, stain, or other finish, should be applied as soon as possible after the scraping.

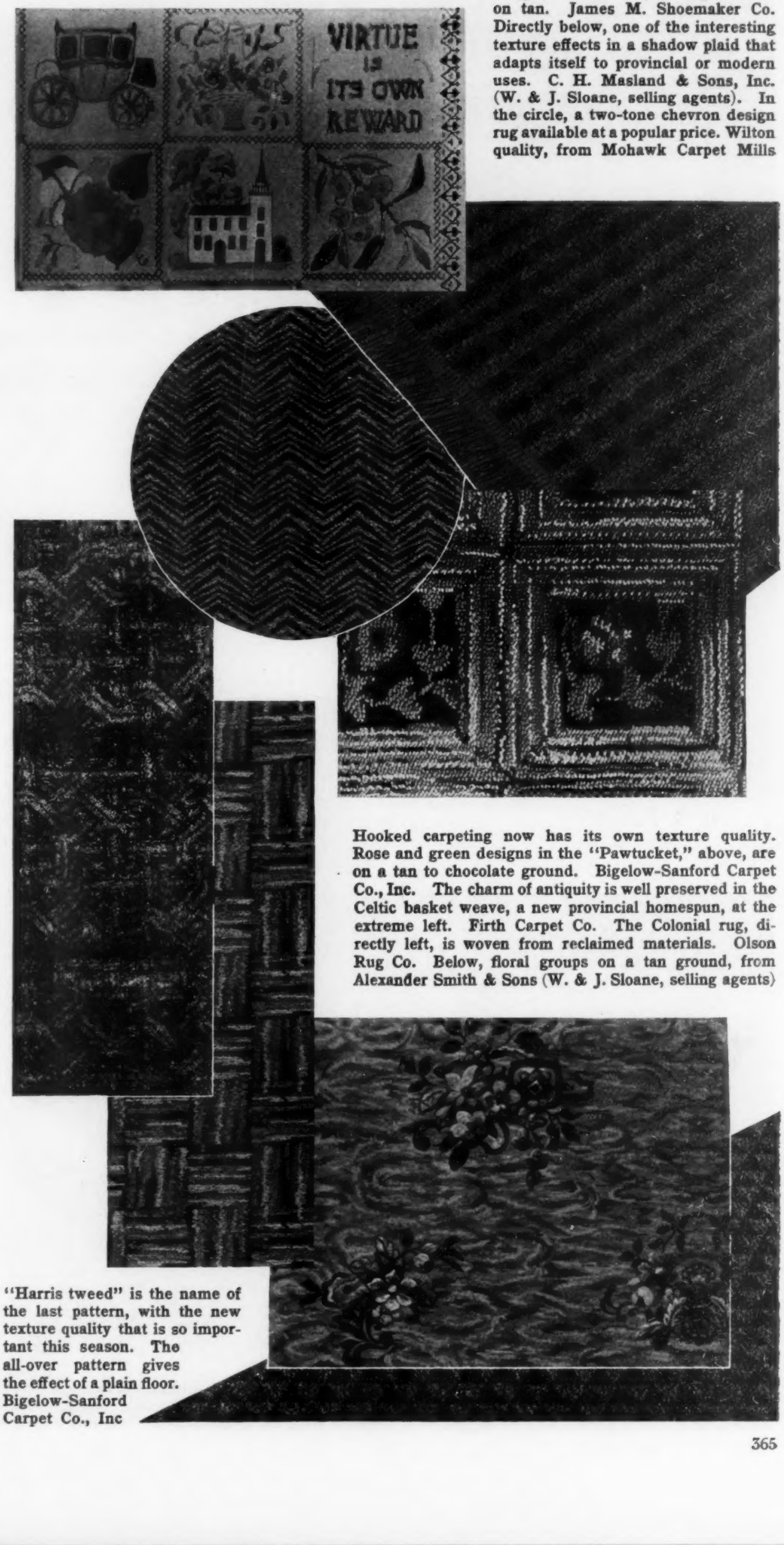
The possibilities of stone, marble, terrazzo, and tile floors are infinite, and possess the benefits of being fireproof, rust, rat, rot, and many other-proof, besides being capable of long and hard wear. These floors can always "take it," but precautions must be made against settlement, as well as expansion and contraction, for these materials may, for various reasons, produce cracks or "checks" that will detract considerably from the general wearing qualities of the flooring.

Not all building stone or marble is hard enough to be used as flooring, and some stones that will stand the wear are too absorbent. Also, when combining two or more materials in a floor, care must be taken to choose those that will wear equally. You have often seen a black and white marble floor where the softer white stone has worn down considerably, leaving the harder black material sticking up to such an extent that merely to walk across the room gives one a feeling like little Eva crossing the ice. Incompatibility of wearing quality, that's all.

Terrazzo floors are made of chips of marble or stone, imbedded in cement, to which coloring matter is sometimes added. Terrazzo makes a very serviceable and decorative floor, and is usually divided into squares, or more intricate designs, by placing metal strips in the floor before the material hardens. These strips are not only important from the point of view of appearance, but also because they act as expansion joints and serve to prevent cracks in the floor. Terrazzo floors, when newly laid, look very much like rough cement, but polishing with a rubbing machine —a messy job, by the way—brings out the rich color of the aggregates as well as the cement binder used in the laying.

Mosaic floors are similar to terrazzo, except that the small stones or other units are selected for size or color, so that they themselves form the pattern or design. Floor mosaics are generally fashioned out of colored marbles, as [*Please turn to page 395*]

LIVELY COLOR OR PATTERN UNDERFOOT



For the Colonial room, nothing could be more amusing than "Cape Cod sampler" at the left, in bright colors on tan. James M. Shoemaker Co. Directly below, one of the interesting texture effects in a shadow plaid that adapts itself to provincial or modern uses. C. H. Masland & Sons, Inc. (W. & J. Sloane, selling agents). In the circle, a two-tone chevron design rug available at a popular price. Wilton quality, from Mohawk Carpet Mills

Hooked carpeting now has its own texture quality. Rose and green designs in the "Pawtucket," above, are on a tan to chocolate ground. Bigelow-Sanford Carpet Co., Inc. The charm of antiquity is well preserved in the Celtic basket weave, a new provincial homespun, at the extreme left. Firth Carpet Co. The Colonial rug, directly left, is woven from reclaimed materials. Olson Rug Co. Below, floral groups on a tan ground, from Alexander Smith & Sons (W. & J. Sloane, selling agents)

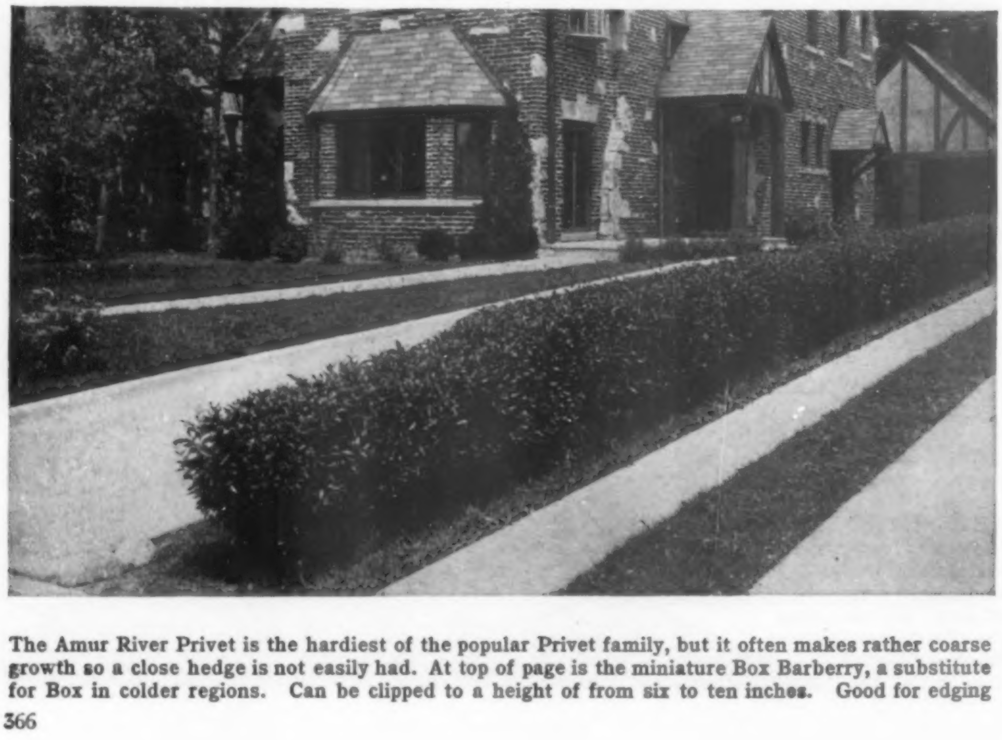
"Harris tweed" is the name of the last pattern, with the new texture quality that is so important this season. The all-over pattern gives the effect of a plain floor. Bigelow-Sanford Carpet Co., Inc

Isn't there something better in hedge plants?

Robert B. Faxon

A RATHER surprising revelation came upon me last summer in the course of a motor tour through many parts of the Middle West. The one type of planting found everywhere and for every purpose was the hedge. While these plantings helped to beautify the grounds, it did seem rather unfortunate that, regardless of height or location, Privet in one variety or another made an overwhelmingly large percentage of all such plantings. Easy to grow, easy to sell, and usually satisfactory in its results, Privet has been a "leader" for every new nurseryman. The public has come to think of it as the one and only hedge plant. However, we have learned to appreciate newer and better varieties of Roses, of fruit trees, and of shrubs such as the lovely new double Mockoranges and Lilacs; so why should we not be equally curious about new and better plants for our hedges?

Let us for the moment consider the Privet family as to what it really has to offer. First of all the well-known so-called California Privet—it is really a Chinese introduction. Where hardy, it is an excellent plant due mainly to its lustrous dark green foliage and fine twig growth. In many places, however, it cannot be grown without freezing to the ground quite frequently; and in such places the Amur River Privet (Ligustrum amurense) is better. This plant, while hardy, has a much lighter green color and a quite coarse twig growth making it less desirable for a clipped hedge. Our third is the much newer Ibolium Privet (L. ibolium) a cross between the California and the more hardy Ibota Privet. Hardier than the California it still will not grow well where the winters are severe. Then for the loose or informal type of hedge, there is the well-known Ibota Privet and the lower-growing Regel Privet, one of the best of its family, but it must be allowed to grow in a natural form and not be clipped or sheared.



The Amur River Privet is the hardiest of the popular Privet family, but it often makes rather coarse growth so a close hedge is not easily had. At top of page is the miniature Box Barberry, a substitute for Box in colder regions. Can be clipped to a height of from six to ten inches. Good for edging

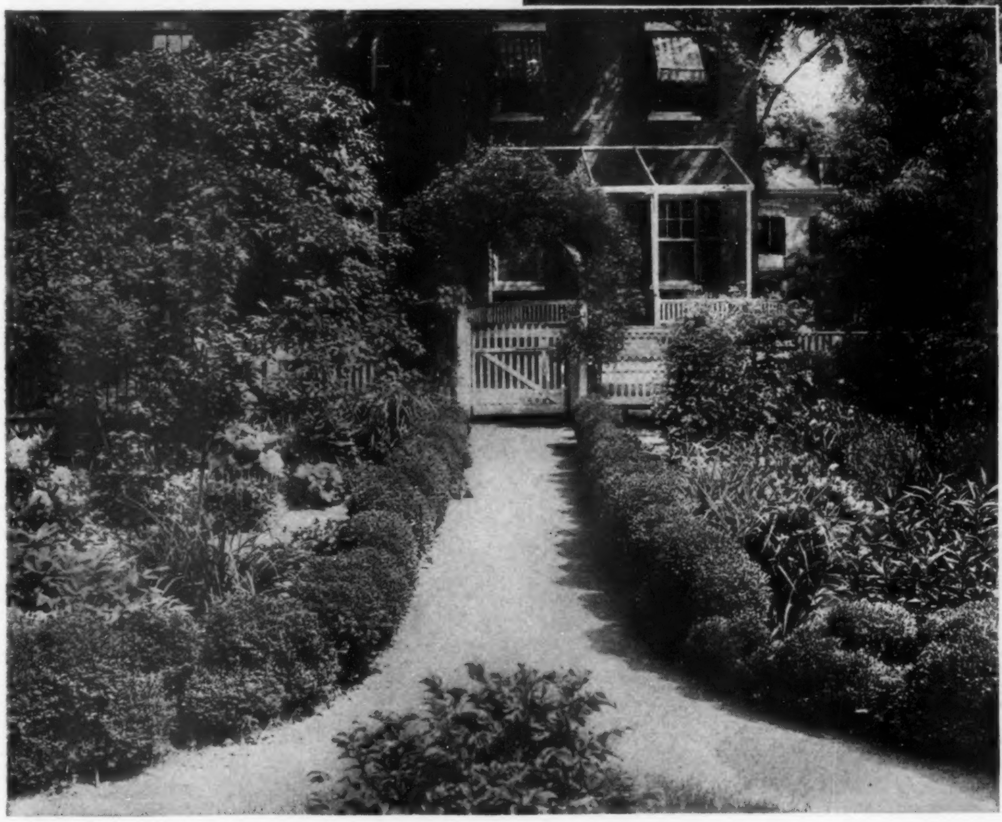
Its horizontal branching habit plus a beautiful shiny foliage makes it a leader.

Among other plants, the problem is to find shrubs which are hardy, will stand shearing, and be of such habit that a dense, compact hedge will eventually be had. Possibly the first choice might be the Peking Cotoneaster (Cotoneaster acutifolia). This species, quite universally grown, is exceptionally hardy and its best qualification for our selection is an unusually heavy, lustrous dark green foliage. For a hedge of from three to six feet in height this plant, when better known, will be a strong competitor of Privet, and will add a distinctive note to any garden where it is planted. It does not grow so rapidly, however, but this is an advantage at times.

Another shrub which we all know and which is planted by the thousands, but seldom for hedge purposes is the Van Houtte Spirea. Readily adapted to shearing, and, with its small foliage, it makes a really splendid hedge. Occasionally we need a wide hedge and where so, this shrub planted in a staggered row and clipped will often make a beautiful hedge four to five feet in width. Equally suitable are the Cranberry-bush (Viburnum opulus) a plant of large but distinctive foliage, and the Glossy Buckthorn (Rhamnus frangula) a lower growing shrub than the more common Buckthorn but with the same attractive foliage. Consider also the lower growing varieties of the Mockorange such as Avalanche, Bouquet Blanc and the double Dianthiflorus. For shady locations Snowberry (Symphoricarpos racemosus) and Coralberry (S. vulgaris) both grow well and make attractive hedge plants either when they are sheared or allowed to assume a more natural habit of growth.

Remembering that for many purposes we need plants suitable for hedges of from six to twelve feet high our first selection might be one of the better-known Bush-honeysuckles, such as Lonicera tatarica, fragrantissima, or morrowi. Fast growing, unmindful of shearing, inexpensive for quantity planting, they all will make an excellent tall hedge, even where planting conditions are difficult. Our old favorites, the common and Persian Lilacs, are other well-known plants from which to choose as well as Arrowwood (Viburnum dentatum), Nannyberry (V. lentago), and Snowball.

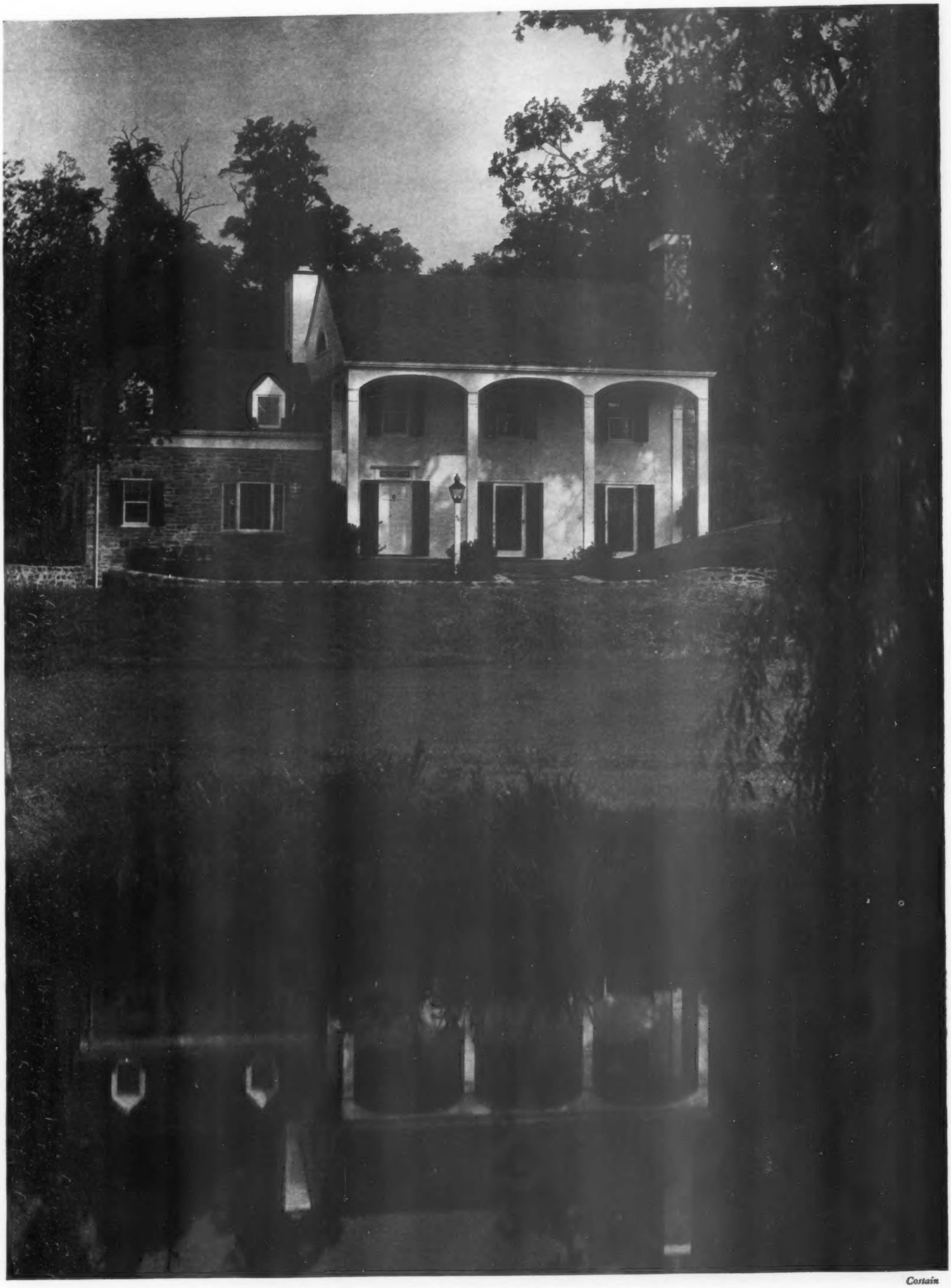
Possibly the king of all taller-growing hedge plants will be found in our own Hawthorn family. More difficult to secure and more costly, they nevertheless offer something which no other family possibly can. The Cockspur Thorn (Crataegus crusgalli) majestic in its growth, has an almost hollylike appearance in its foliage and climaxes its season with its rich red fruit in the fall. The more common Thicket Thorn (C. coccinea) is also excellent though lacking much of the richness of the Cockspur. For a more narrow growing type there is the Washington Thorn (C. cordata) and we also have the English Thorn or May (C. oxyacantha) in several varieties—white, pink, or red; single or double. These latter often are not as hardy but do add to this magnificent family additional variety from which to choose, where they can endure the climatic conditions.



Above: The Japan Barberry in the foreground with Lombardy Poplars as a tall hedge screen left of house; the latter are not long lived, however. Left: Truedwarf Box, reminiscent of Colonial days, in an old New England garden. It is still the ideal low edging Evergreen where it can endure the trials and hardships of our winters

A satisfactory dwarf hedge to line the paths and flower beds is often wanted. It not only will strengthen the design of the garden but such a hedge will keep our flowers in bounds. Some fifteen years ago, the low Boxbarberry (Berberis thunbergi minor) was offered to the public and since that time it has come to fill satisfactorily a long-felt need. Being a true seedling of the Japanese Barberry it is hardy, is miniature in its growth, and can be kept clipped to a height of from six to ten inches where desired. Its well-known parent Japanese Barberry (B. thunbergi) is, of course, more widely used but grows often to a height of three to four feet.

[*Please turn to page 437*]



Costain

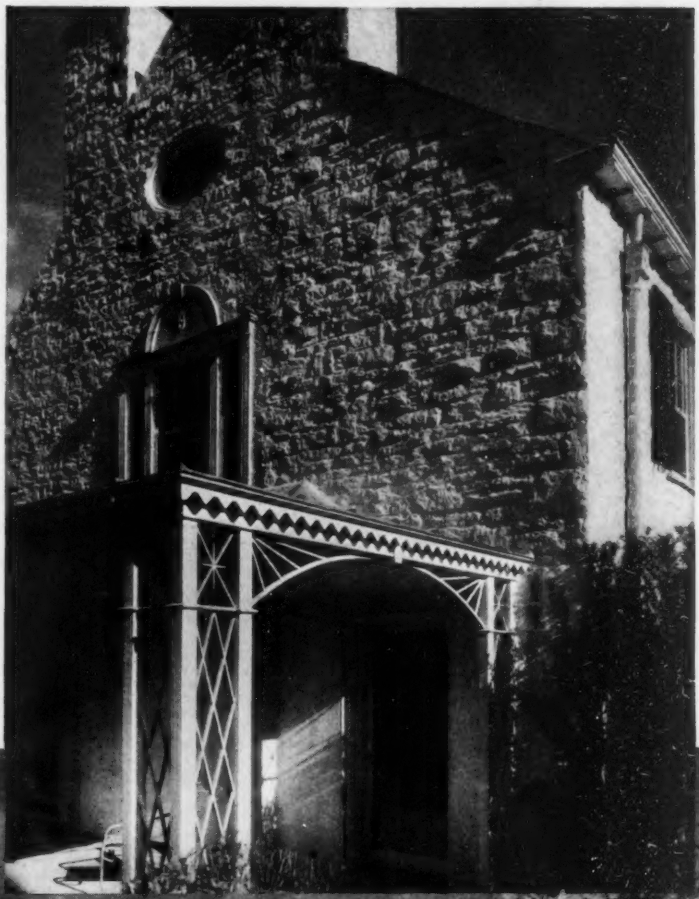
Residence of Mr. C. G. Novotny, Scarsdale, New York

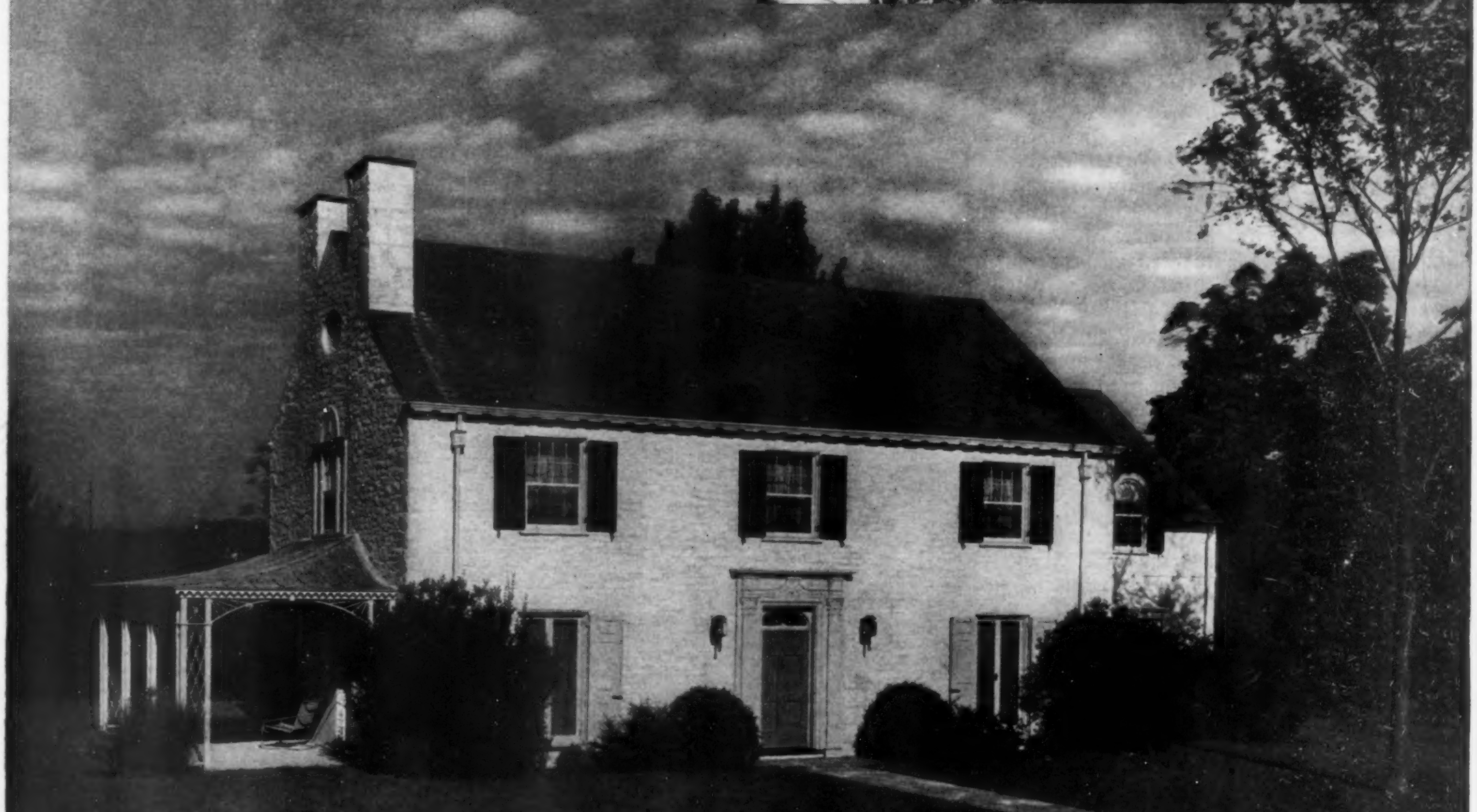
Dignity and the small house

Verna Cook Salomonsky

UNFORTUNATELY, stateliness and dignity rarely characterize our American home of smaller dimensions. Usually the more modest the size of the house, the "cuter" and "cozier" it endeavors to become. I feel that this attitude of totally divorcing any embodiment of dignity from a house built to a restricted budget, is an outgrowth of custom rather than one of logic.

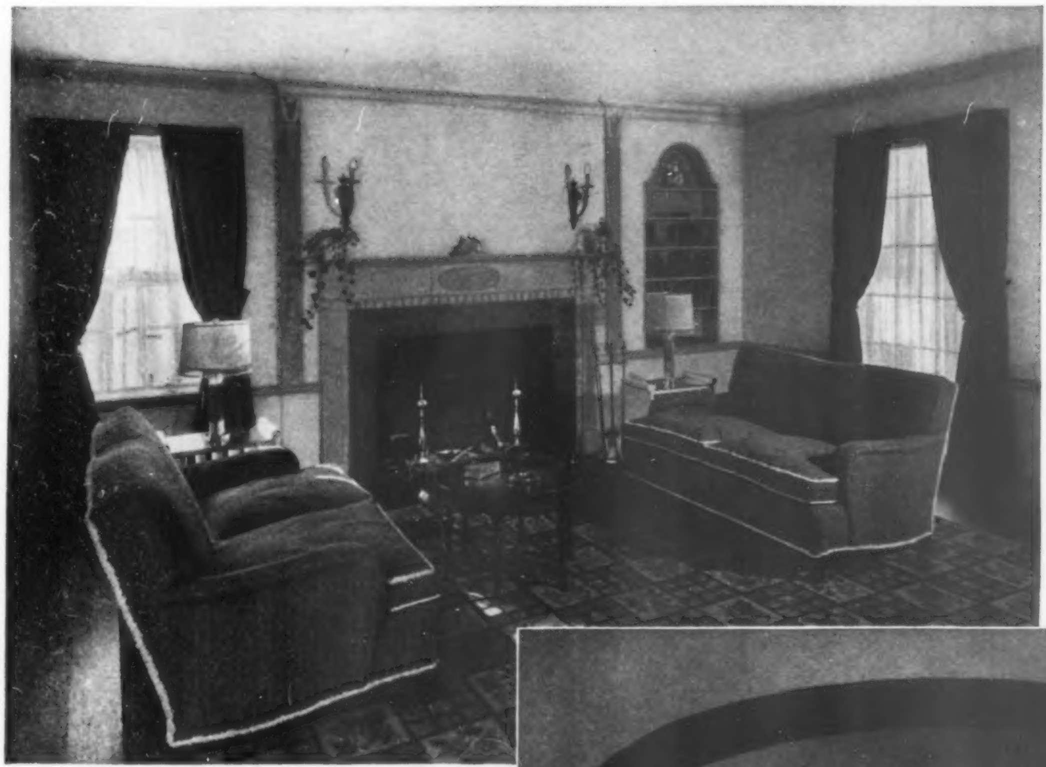
We Americans, perhaps contrary to our boast of independent action, are woefully prone to follow blindly fads, even architectural fads. We are apt to take up a novel idea, present it in a vast number of dress combinations, and produce replicas throughout the countryside. Then, upon the advent of another vogue, proceed in the same manner, and again dot the landscape with a mass of homes of more or less uniform appearance. Do you remember, about twenty years ago, the influx of houses based upon the lines of the Dutch Colonial but with exaggerated gambrel roofs and bulbous dormers? Few of these actually incorporated the charming, sweeping roof lines and delightfully proportioned dormers of their prototypes. Or, do you

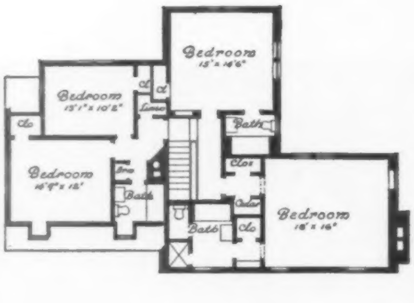


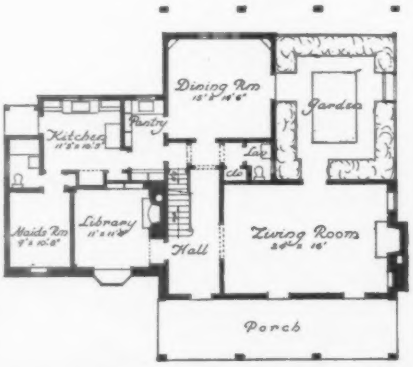


This house belonging to Mr. Algernon W. Brown of Scarsdale, N. Y., is a fine example of the dignity that can be embodied in a house of small but fine proportions. Livableness and beauty are stressed every bit as much as in the popular "cozy" type of small house. Floor plans on page 371

Costain







recall the subsequent wave of what was erroneously termed the "English" small house, with stuccoed walls and noticeably shammed half-timbering? These, also, in their misinterpretation, lost the vital architectural factors which they pretended to emulate.

We are now beginning, after these past several years of inaction, upon a new program of home building. It is an excellent time to take stock of our past errors and inconsistencies in this field, trying not to repeat them. There are two reasons why it is wise to build a home of individuality: one is altruistic, the other commercial. But, oddly, these two motives are each so dependent upon the other that they actually become one. The first is the pleasure which a charmingly designed home gives the community in which it stands, and the second is its greater intrinsic value. Livableness and beauty in such an undertaking should, without question, command a greater market price.

The preference for a marked element of dignity in the modestly sized house as yet remains with the discerning few. It will probably not be infused into a style produced in mass for the reason that its attainment presents a more difficult problem to the designer than does the incorporation of informality. A keen sense of scale and proportion must necessarily be employed by the architect to dress a small house in correct formal attire. In other words, the architectural features which we customarily associate with grandeur and impressiveness must be so reduced in scale as to be in accord with the diminished general proportion of the structure. Otherwise the result becomes ludicrous, as comical as a Lilliputian togged up in the dress clothes of a giant.

One method of accomplishing this reduction in scale is to be guided by the shadows cast by various projections and their molded members. We may not be conscious of the fact that we judge textures and architectural trimmings not so much by the contour of their actual surfaces as by the shadows which they throw, but this is a definite fact. The over emphasis of dignity in a house of

R. A. Smith

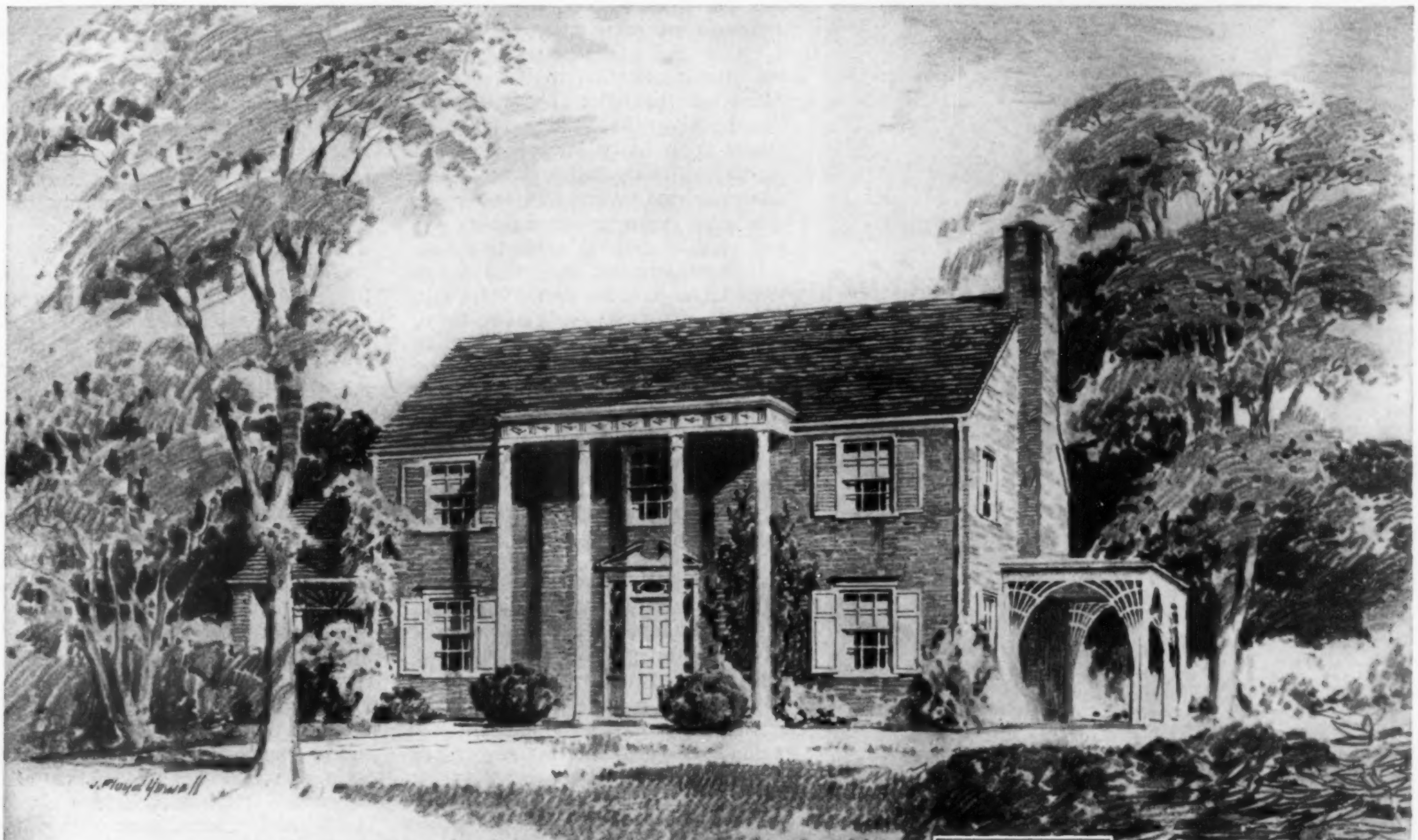
In planning the Novotny home care was taken to bring house and garden in close proximity as you will see by the floor plans. A classic effect is suggested in many of the interior architectural details

modest dimensions might make it appear, on the other hand, too bombastic and pompous. A sense of humor, providing it is handled with discrimination, may be cleverly instilled in the general character, insuring against a conscious aping of the manor house. Nothing would prove more annoying than a boastful little house, with chest out, so to speak, and full of its own importance. To be truly stately and dignified, there should also be present an element of reticence and restraint.

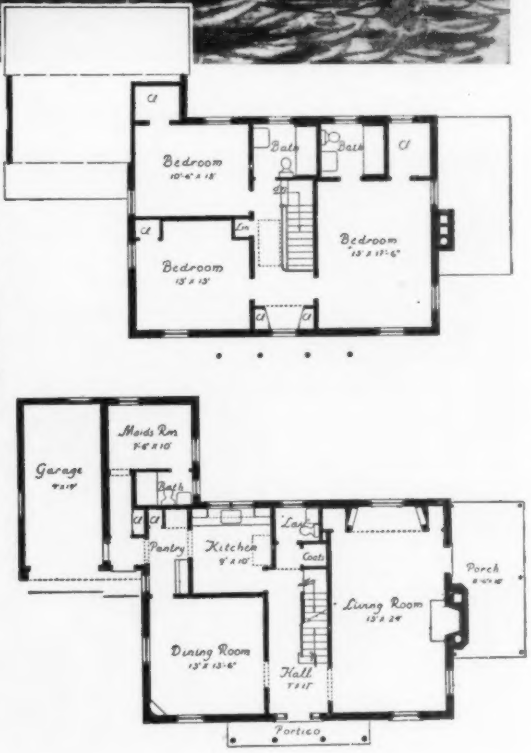
The three houses illustrated are of distinctly varying types, but each, in its own way, possesses dignity without over-confidence. The one offering the greatest amount of stateliness is the smallest of the three, that for the Richbell Estates shown on this page. The two-story portico, its outstanding architectural feature, is, in itself, most imposing, but one seldom seen attached to a house of this diminutive size. This feature, at times called the "colossal portico," was ushered into our domestic architecture about the time of the American Revolution, becoming very popular, particularly in the Southern states. In adapting a motif so emblematic of grandeur, it was necessary to reduce considerably its scale to bring it in harmony with its surrounding dimensions. This was accomplished not by merely reducing the treatment as a whole, but rather by elongating the columns, attenuating some moldings, by elimination, so as to present a colonnade in miniature. It, we feel, now becomes an integral part of the façade rather than one of domination. The brick wall of the house proper receives the interesting shadows cast from this portico. The bricks are laid up with as smooth surface and as tight joints as practicable. The smoother the wall the more chance it gives the small, delicate moldings of the various motifs to be clearly defined. If, on the other hand, the bricks used were of rugged texture with coarsely laid jointing, there would have resulted so much feeling of motion and such chaotic shadows that the delicate moldings of the woodwork and their shadows would have been nullified.

Symmetry with respect to window openings and their treatment also lends formality, as does the entrance doorway of this house with its richly leaded glass sidelights and transom, together with its broken pedimented top.

Of quite another [*Please turn to page 396*]


J. Floyd Yewell

A comparatively small house, yet one offering a great amount of dignity, is the one above designed by the author. The floor plans are shown at the right below. The two-story portico, its outstanding feature, has been kept in perfect scale with the rest of the structure


Cl
Bedroom
10'-6" x 15'
Bath
Bath
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Bedroom
15' x 15'
Bedroom
15' x 17'-6"
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Cl
Garage
Maids Rm
Bath
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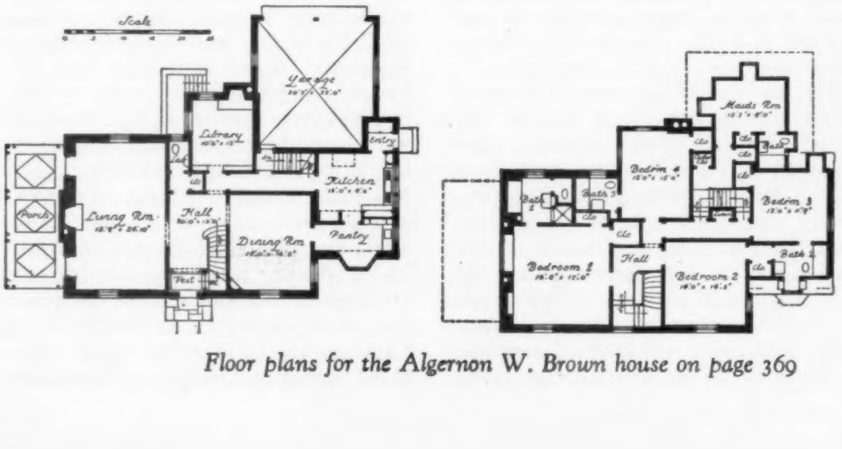
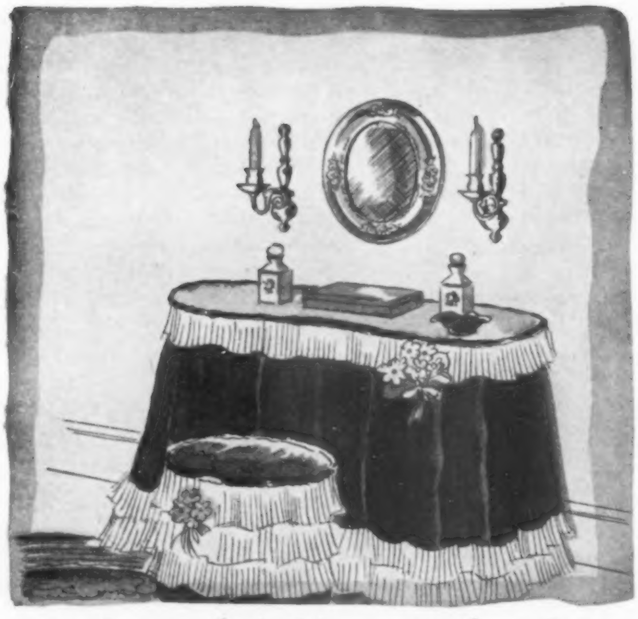
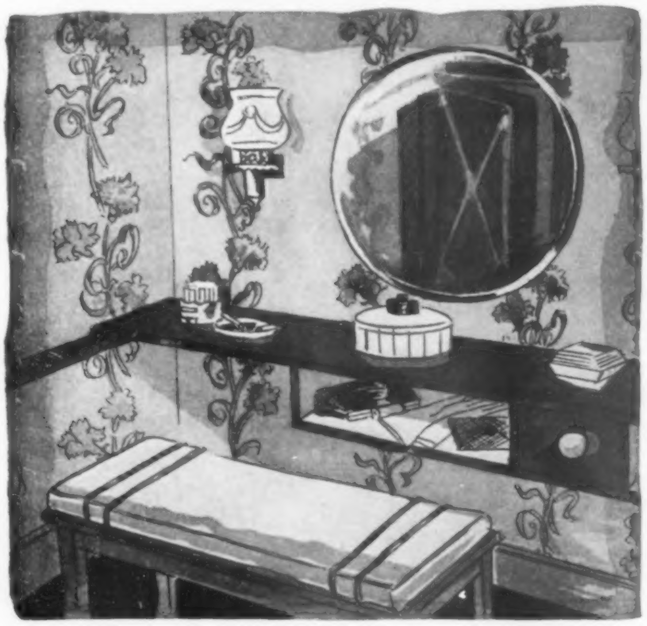
Pantry
Kitchen
Lav
Coats
Porch
Living Room
15' x 24'
Dining Room
Hall
Portico


Scale
Garage
Library
Entry
Kitchen
Porch
Living Rm
Hall
Dining Rm
Pantry
Vest
Maids Rm
Bath
Clo
Bedrm 4
Bedrm 3
Bath
Bath
Clo
Bedroom 1
Hall
Bedroom 2
Bath

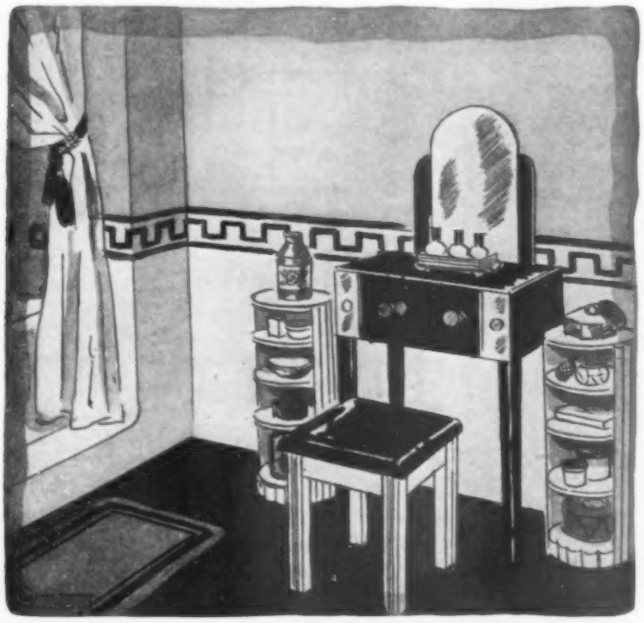
Floor plans for the Algernon W. Brown house on page 369



a draped table 100% feminine



a clever, space-saving solution



Powder in the bathroom

The modern dressing table

must be compact and well equipped

Norma Kastl

PERFECT grooming is a modern feminine ideal whose pursuit demands the utmost attention to the smallest details of the toilet. The lady who would achieve that well-groomed look cannot apply hasty dabs of rouge and powder with only half a glance at the dresser mirror several feet away. She should sit down to her make-up job and needs a dressing table to sit at.

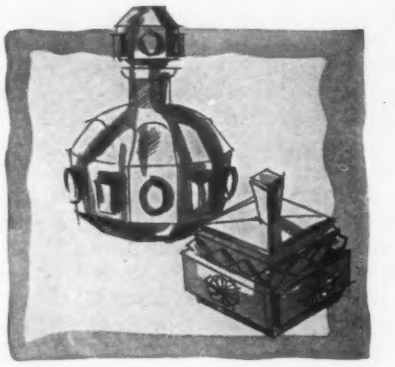
It is no wonder, then, that today toilet tables have blossomed forth into all sorts of new styles. We find them, of course, in bedrooms and dressing rooms but they are also in bathrooms where they assume a strictly functional character like all modern bathroom equipment—plain and simple and entirely suited to the business in hand. Very different are the dressing tables in powder rooms—those charming little nooks provided in so many of the newer houses, tucked away in closets under the stairs or off the hall. In the powder room, the dressing table and its accompanying bench are usually the only pieces of furniture and contribute definitely to the decorative scheme. They may be as elaborate, as original, as exotic as you please.

Since the bedroom dressing table still outnumbers all the other types, we shall begin our talk of dressing tables with it. You may have a wood vanity table that matches your other bedroom furniture and if so you may give it a certain individuality by choosing interesting and out-of-the-ordinary appointments that will make your vanity different from all others like it. Or if you have antique furniture you may evolve an utterly distinctive dressing table because you will be using for it a piece originally designed for some other purpose. We know a young woman who is an enthusiastic collector of Early American maple furniture. Naturally she could not hope to find a real dressing table in furniture from old New England whose Puritan settlers frowned upon such worldly preoccupations as the pursuit of beauty. So she has made a charming dressing table from a lovely little lowboy whose several drawers afford convenient space for all her toilet requisites. Over it hangs a rare old pine mirror with gilded mountings whose mellow finish harmonizes perfectly with the maple of the lowboy and the Windsor chair which stands in front of it. Her accessories are all antiques—opaline glass lamps made from flower vases and French pottery jars and boxes—in perfect keeping.

Some of the old sewing tables make attractive small dressing tables with a gilt-framed hanging mirror or one of the quaint shaving mirrors that stand on a drawer base. In old French furniture we find that most charming of toilet tables—the poudreuse, developed from the coiffeuse, or hair dressing table designed in the days of towering powdered hair structures. Hepplewhite and Sheraton, who drew largely on French styles for some of their own furniture, found the poudreuse worthy of adaptation and Sheraton, especially, designed some very pleasing "ladies' dressing tables" with hinged mirrors and compartments, very much in the manner of the French poudreuses. It was Victorian England that produced the draped dressing table in all its glory. Beruffled and beribboned muslin skirts swathed the most fashionable toilet tables, and mirrors too were draped or even covered with a canopy. Today when we have a new appreciation of the comfort and convenience of many Victorian furnishings, the draped dressing table has come into its own again.

For our sketch of a draped dressing table at the top of the page we designed one which is very Victorian in style and exceedingly feminine and appealing. It has a dark blue glazed chintz skirt trimmed with crisp white chintz pleating at top and bottom and a heading of blue moss fringe. The top of the table is painted white but it might also be covered with a shaped piece of white oil cloth whose luster resembles chintz and which is practical because it may be changed so easily and inexpensively. The stool has a tufted blue chintz top and rows of white pleating round and round it. It might seem that all these pleated ruffles would involve a great amount of labor, but not if you use the ready-made pleating. Indeed the whole task of making dressing table skirts is considerably simplified if you avail yourself of the ready-made trimmings which come in such variety and are available in any well-stocked drapery accessory department. Ornamental braids, fringes in many styles, pleatings in every color you could want as well as combination braids and pleatings using color contrast—any of these will make a dressing table skirt look exceedingly smart with very little work. For pleated skirts you can utilize a device which is also found in drapery accessory departments—"Drapleat" which is, as you know, a buckram band about four inches wide fitted with snap fasteners at the lower edge and slots at the upper edge. In making curtains you sew the band to the curtain tops, snap in the pleats to suit your fancy and run a rod through the slots. For dressing table skirts, cut off the upper part that has the slots and sew the other section to the skirt and snap in the pleats. Then tack another piece of the snapper section to your dressing table and snap the pleated skirt onto it. It is all very simple and does away with tacking the skirt itself. Furthermore this arrangement makes it easy to remove the skirt for cleaning or laundering.

The bathroom dressing table is usually a very simple affair. You may like one of the type suggested in our bathroom sketch at the bottom of the page. It is made of a black composition material and has decorative mirror panels in the front. Like many of the bathroom tables, it is quite small, with only one deep drawer, so if you have not ample shelf room you may need to supplement it with movable shelves like the ones we illustrate. They are white and column shaped with a peach-colored lining and fit nicely into the black and white bathroom with its peach walls. Dressing tables made entirely of mirror glass are an excellent choice for bathrooms because they stand up so well against moisture. While more expensive than the composition styles, they are so decorative and luxurious looking that they are doubtless well worth the extra dollars that they cost. And there are so many fascinating mirror accessories to go with them such as powder boxes, racks of cleansing tissues, and make-up boxes. One of the cleverest make-up boxes that we have seen, undoubtedly intended for a lady who takes her make-up very seriously, has an enlarging mirror set in the cover and around it a circle of tiny electric bulbs—truly a theatrical mirror in miniature.



If you prefer a draped dressing table in your bathroom, then use a waterproof fabric for your skirt. Often you can match your shower curtain in material by the yard especially if it happens to be oiled silk or Celanese taffeta. And there is a fabric called "Revolite" which is treated with Bakelite to make it waterproof and which looks very much like a dull glazed chintz. It comes in clear bright colors that fit very appropriately into modern bathroom color schemes.

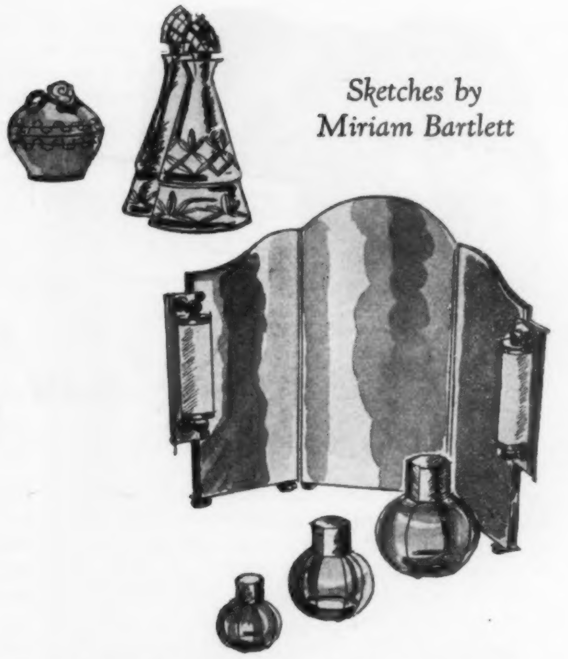
It is when you get to the powder room dressing table that you can really let yourself go. You may start with some gorgeous fabric for the skirt and build your decorative scheme around it; or you may begin with a stunning wallpaper and let that be the inspiration for your décor. The powder room is the place to use a paper that you would consider too expensive for a large room. Two rolls of wallpaper is more than enough for the average tiny powder nook, so you need not feel extravagant even if you pay four or five dollars a roll for it. You may follow the example of a friend of ours who yearned for an imported scenic paper of Old Heidelberg but decided that, at five dollars a roll, she could not afford to use for her hall. She did buy one roll, however, and put it on the walls of the little lavatory off the hall. To find it there is so unexpected and amusing that it is a delight to her guests and her own joy and pride.

We chose for our powder room on the facing page a highly decorative paper called "Malmaison Carnation" which has ruby-red carnations on a misty gray background. Then we evolved a very modern shelf arrangement in lieu of the conventional dressing table. The shelves are painted red and the inside of the compartments pale gray. There is a long red bench with a gray cushion piped in red. The shelves go clear across one wall and the bench is long enough for two ladies to sit side by side while they powder their noses—and when you have a large party it is more efficient to have them powder in couples! A draped dressing table in a powder room may be as elaborate as you will. This is the place for stiff brocaded taffetas or shimmering Cellophane fabrics, for corded and fluted trimmings, unusual mirrors, and smart lighting fixtures. Since the powder room dressing table is only for last-minute prinking, it need not be so complete in its appointments as a bedroom or bathroom affair and may be ornamental rather than strictly useful.

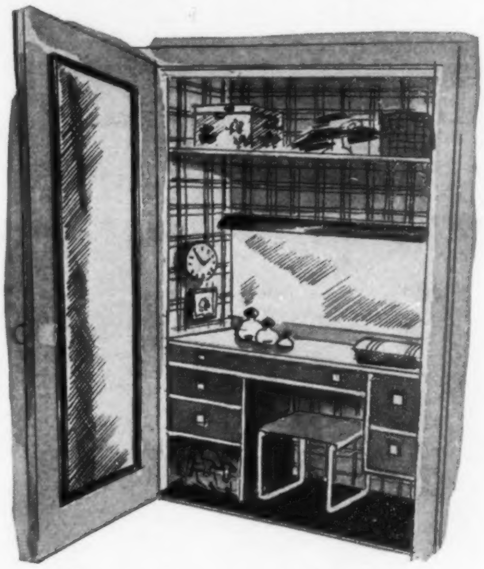
The woman who has once enjoyed the comforts of a dressing table is never satisfied without one. Yet today many women who dwell in one-room apartments are puzzled as to how they can contrive a dressing table. If the bathroom is large enough, you may find room for a small compact one there but if the bathroom is tiny as it is in most apartments, you will have to arrange something else. Let us suppose that you have an extra closet to compensate for the small bathroom —then put your dressing table in it. Our closet dressing room sketch, shown at right, will give you an idea of how to do it. You may have shelves built in like those we illustrate or you may use one of the modern dressing tables designed with ample drawer and shelf space and with room underneath to tuck away the bench. We have suggested an unframed modern mirror with a tubular lighting fixture at the top. Other mirror and lighting ar-

[*Please turn to page 395*]

Sketches by Miriam Bartlett



Choose Colorful Accessories



Inside a Closet

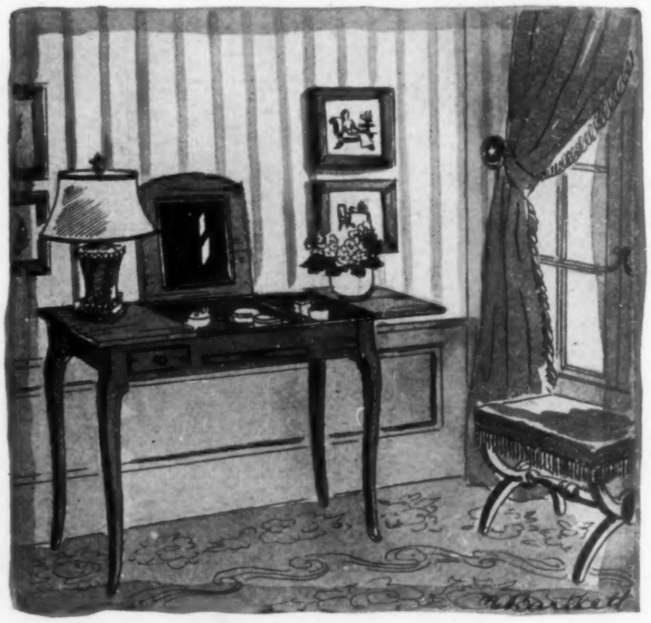
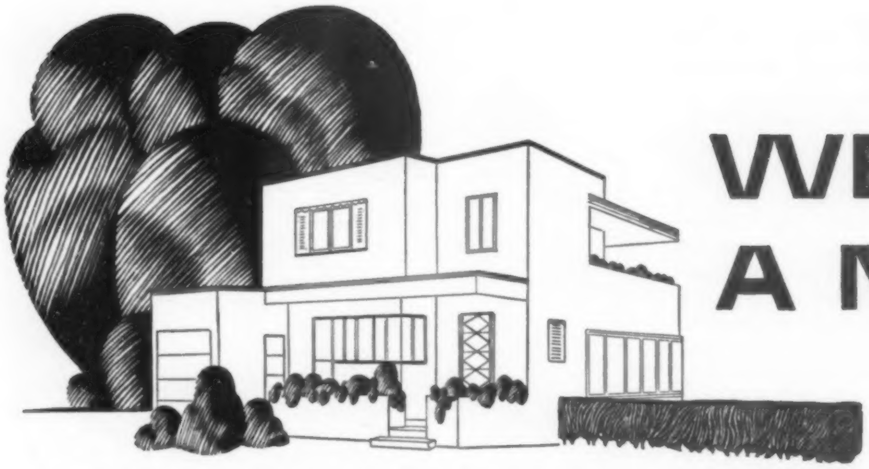


Table by day—Poudreuse when needed



WE DECORATE A MODERN home

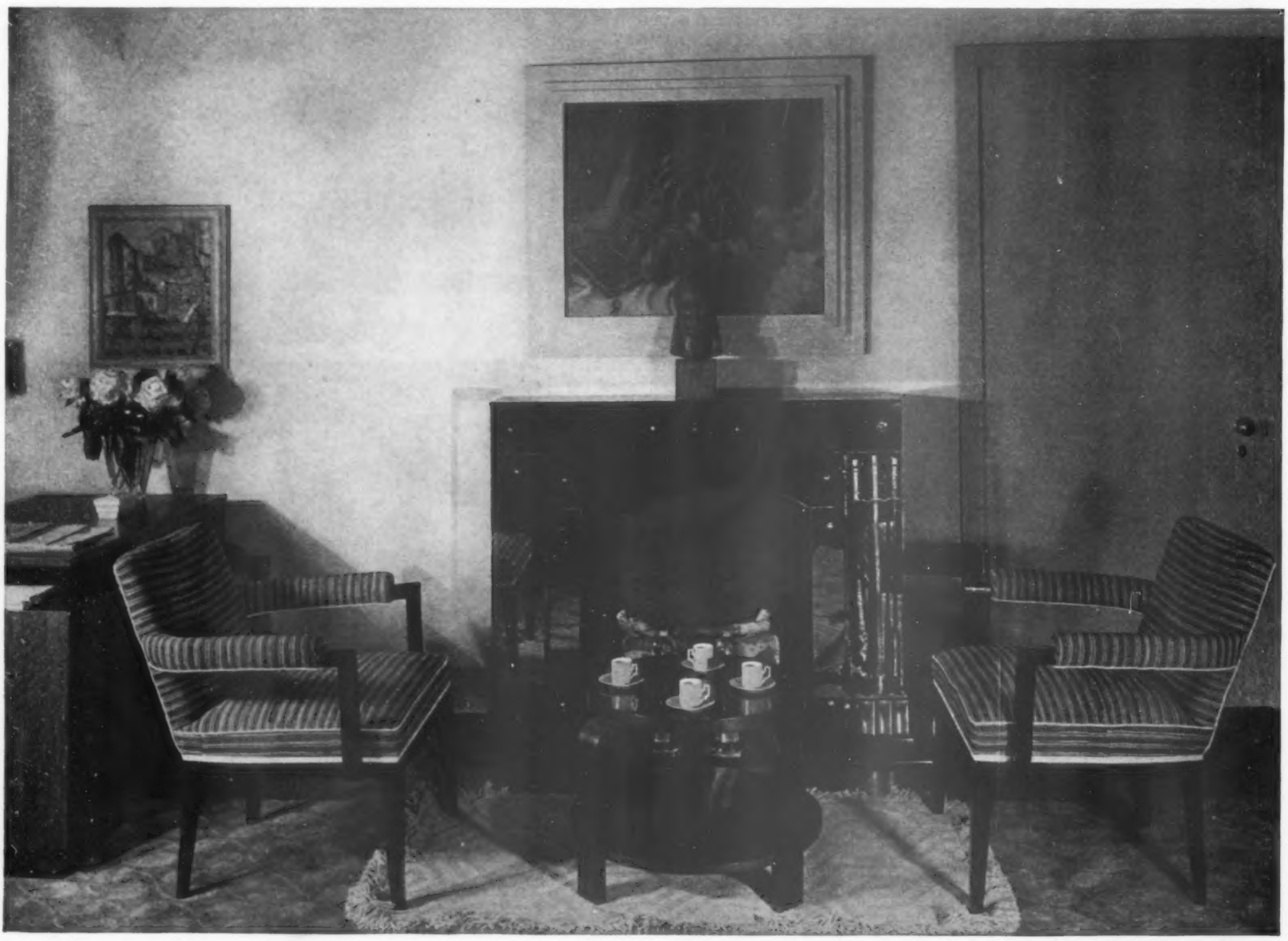
A NEW type of house has made headlines in newspapers and magazines all over the country in the last few months. It is heralded as "New American," just as a certain style in architecture and interior decoration is identified as "Early American." "New American" is a realistic style, based on a new conception—that of designing the house from the inside out, opposed to the old theory of a fixed external design requiring a more or less fixed interior plan. It is a style definitely intended to make use of the new building materials and household equipment.

"New American" houses are more than an idea. They are solid, tangible fact. Starting with the General Electric architectural competition some months ago, in which some two thousand sets of drawings were submitted and fifty-two awarded prizes by an important jury of architects, engineers, builders, and home economists, "New American" homes are now under construction throughout the country, in a comprehensive home-building program inaugurated by General Electric and supported by the Federal Housing Administration.

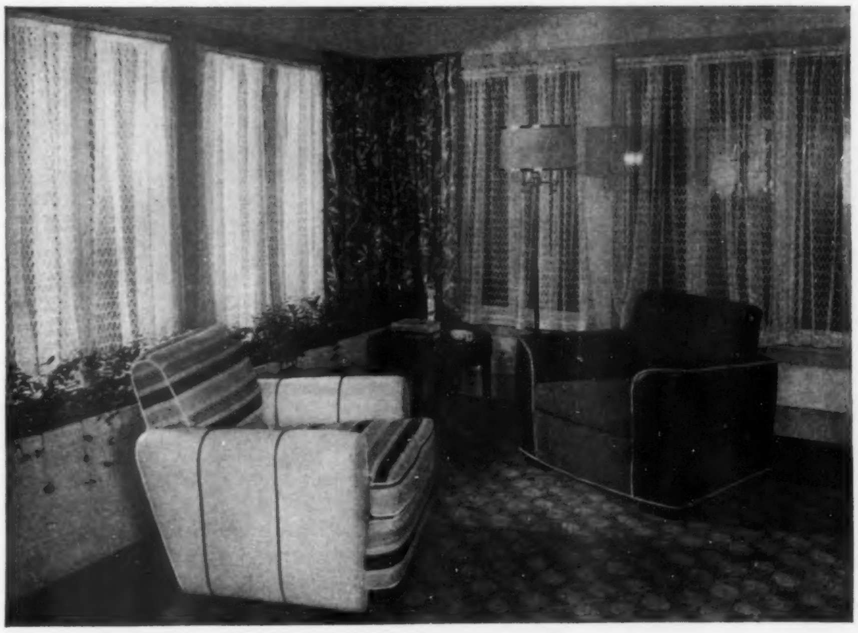
To illustrate for our readers this new type of house, which may be under construction by this time in their own home towns, we selected from among the prize winners, house No. 15, and furnished and decorated it to show more convincingly just how it can look when it really becomes a home.

The architects, Johnson & Birnbahm, estimate that the house includes approximately 20,000 cubic feet. The average building cost should be around $7,000. It is flat roofed, with corner groups of windows and terraces or decks on both first and second floors. The garage is placed at the front to leave all possible garden space in the rear. The house has a cellar, arranged to accommodate heating and air conditioning equipment, a workshop, and a recreation room with buffet. In a small house, this overflow space is very definitely an asset and very welcome.

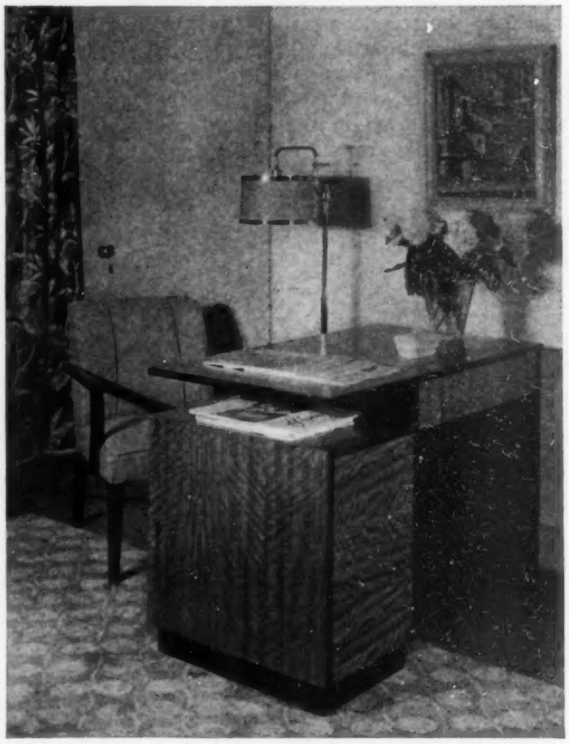
There is a practical arrangement of rooms from the vestibule, through the little stair hall to the big living room, around to the dining room, and thence to the front of the house again where the kitchen is located,



Demarest



The living room corner window, shown at the left, with built-in window box for plants along one side, makes a perfect background for a comfortable "conversation" group of furniture. Below is the table-desk with its chair and adjustable lamp



scientifically planned and equipped. One entire side of the small dining room is made up of doors opening onto the terrace, making possible out-of-door meals in favorable weather, and a door from the living room leads down flagstone steps to the garden at the rear. On the second floor is the master bedroom, two smaller rooms, and bath. Two of the three rooms open onto a deck terrace.

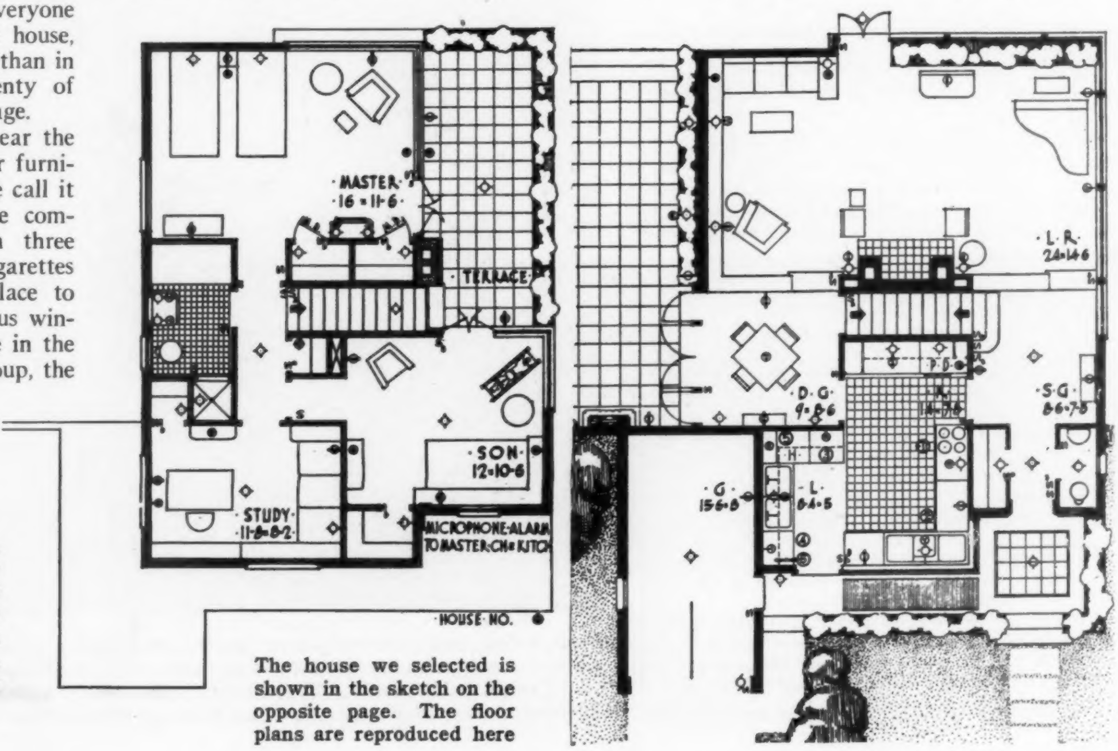
The living room, around which the life of the household centers, is approximately 14 x 26 feet with an arrangement of fireplace, door, and window openings, to give the greatest possible amount of usable space. Built-in bookcases with both shelves and cupboards or drawers, provide for books and also for pamphlets, loose photographs, and similar clutter, which the average family wishes to keep but wishes to keep invisible. Another built-in feature planned by the architects and particularly worth noting is the interior window box. Window boxes on the outside of the house are familiar to us all, but it is unusual to find them inside. That it is logical in the extreme is obvious if you stop to think that almost everyone likes to have growing plants in the house, and that they could not be better off than in a regular metal-lined box, with plenty of soil and provision for adequate drainage.

At the window end of the room, near the window box, is one of the four major furniture groupings in the living room. We call it the "conversation" group, with large comfortable chairs, a floor lamp with three "speeds" of light, and a table for cigarettes and the like. Surely a delightful place to sit and talk, in the midst of numerous windows and a bit of garden atmosphere in the window box! Near this is the desk group, the chair available to pull up to the conversation group when it is required.

Opposite the window end, near the bookcases, is the "library" group, with divan, end tables, and a coffee table. Note that this is near the dining room, and therefore easily accessible for the serving of refreshments. The fourth group is that at the fireplace, with a pair of matched open-arm chairs and a round table between. Separate identity is gained for the group by placing it on a scatter rug, a Shadolite in off-white and fringed all the way around. These chairs are "pullups" too, and can be moved easily to either the library or conversation group. This arrangement makes the room adaptable and adjustable for most of the different occasions to which a living room must be equal.

It is our observation that most people like to surround themselves with color in their homes, so we have selected bright, dark blue and equally bright emerald green, with touches of canary-yellow, and a wall background of off-white, for our color scheme.

The Intempo carpet with its delightful modern design is in two shades of green. Over white glass curtains of a new fine mesh Quaker net are Waverly glazed chintz draperies with splashy green leaves on a bright blue background. The same colors are repeated in the upholstered furniture, all from Amodec. The big divan and one of the big chairs are done in emerald-green croquinole, a fabric with a curly surface, backed with matching moleather. Another chair is covered with a wide horizontal stripe in shades of eggshell with blue and green; the two fireplace chairs, in a sort of rag carpet fabric,



Dominating one side of the living room, shown on the opposite page, is a mirror fireplace on very simple lines. The matched pair of chairs in front of it is upholstered in blue, green, canary, and white "rag carpet" material and placed, with the table, on an off-white scatter rug

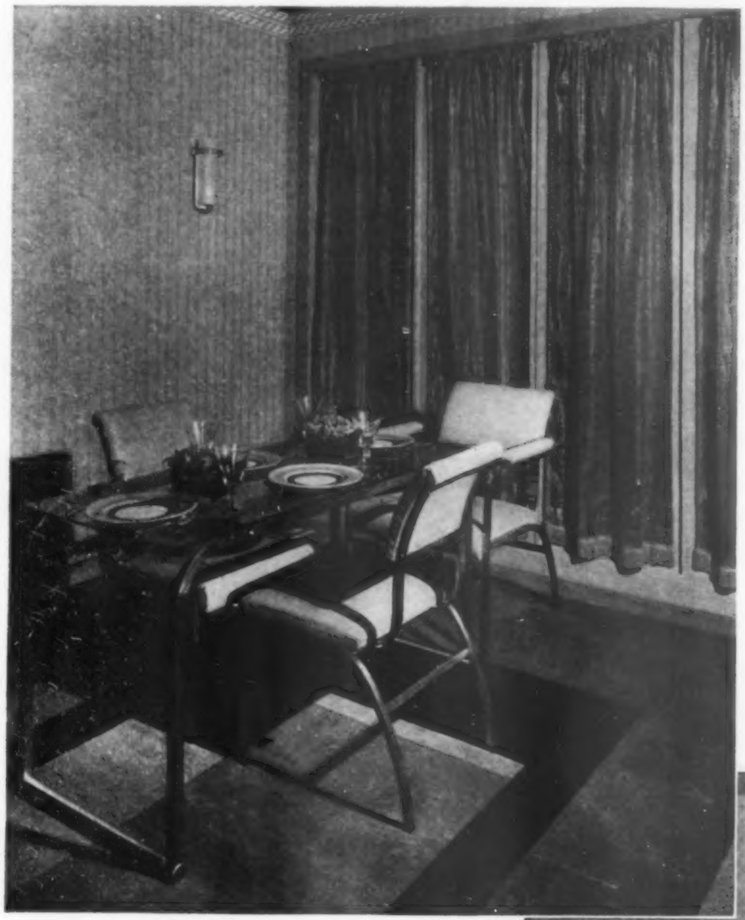
The house we selected is shown in the sketch on the opposite page. The floor plans are reproduced here

add canary-yellow to blue and green; and the desk chair is done in strong blue diagonal weave with a slightly rough texture.

There are plenty of small tables for convenience, all of them of the right height for the chairs and sofas near them.

One of the particularly nice touches in the room is the mirror mantelpiece, with its reflecting surfaces. Simple of line, with harmonizing andirons and fire set, this is a distinguished addition to a modern room.

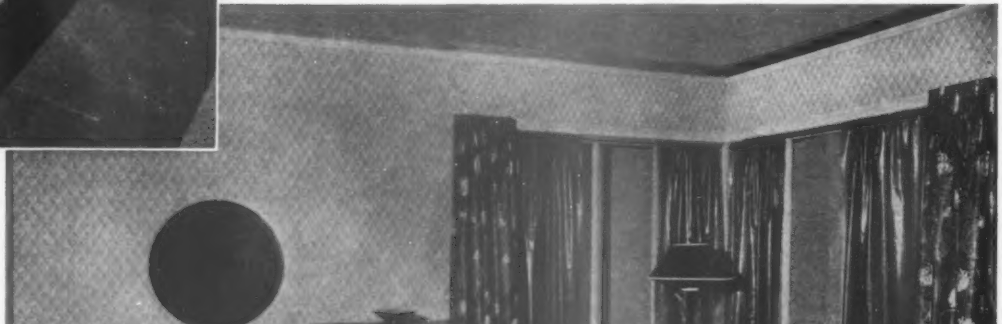
Yellow, one of the colors in the living room, is repeated in the dining room, here combined with gray. One of the signs of the times is the fact that the architect has made the room small, reasoning that it is in use a comparatively small number of hours out of the twenty-four, and that any space over and above that actually necessary is best turned to living space. To give all possible impression of size, a simple striped wallpaper is used, in gray with yellow and silver. Lighting fixtures and furniture of chromium and glass make the best of all reflections and increase the effect of size. There is a clear glass table top, and the chairs are upholstered in yellow. The transparent, shiny surface of the Cellophane curtains is another element that seems to extend the size of the room rather than limit it. The Century Modern rug is in shades of gray with burgundy, this latter rich tone completing the color scheme. It is repeated in the plates of modern design, in pale gray shading to darker gray and finally to the burgundy. Crystal goblets, chromium "boxes" for burgundy colored asters, and beautifully simple modern silver complete the table setting.



A glance at the house plan will show that the stair hall balances the dining room. For this reason we have planned to decorate it in the same way as the dining room. Gray and yellow striped wallpaper, chromium chairs with yellow upholstery, a smaller chromium table, the same side lights—these give a certain continuity to the decorative plan as a whole and, again, contribute to a marked degree to the impression of added size.

The master bedroom, with its pleasant corner window, is done in shades of yellow, pomegranate, and brown. Wallpaper is in yellow, the glass curtains in pomegranate oil silk, and the overdraperies in glazed chintz with tan, pomegranate, and yellow foliage motifs on a brown ground. Like the chintz, the rug has these same lighter tones woven into a dark brown ground. The striped bedspread is of glazed chintz in burgundy, yellow, and pomegranate. Modern furniture is in natural light finish Honduras mahogany, very simple as to line. The treatment of the dressers is of particular interest, the two pieces being of different heights, and designed to stand together to save wall space. The drawer pulls are both useful and highly decorative. Lamps here are worth noting, the one on the bedside table being of cork mounted on brass with a shade of a sort of rawhide, all of the tones in these materials harmonizing with the wood used in the furniture. The standing lamp to light the desk is of painted metal, with brown corduroy shade. It has three "speeds" of light to meet the various requirements of bedroom lighting. To maintain the harmony, dressing table accessories are of Elgin bronze, a gold color metal, and desk equipment is made of brown leather designed with simple gold lines.

A feature which does not show in the photograph, but which is indicated on the house plan, is that of the mirror-door-dressing table, a unique idea of considerable practical value. The two doors to the two closets off the master bedroom are mirror-hung, as is the space between them, where a dressing table is placed. This makes it possible to have adjustable *[Please turn to page 396]*



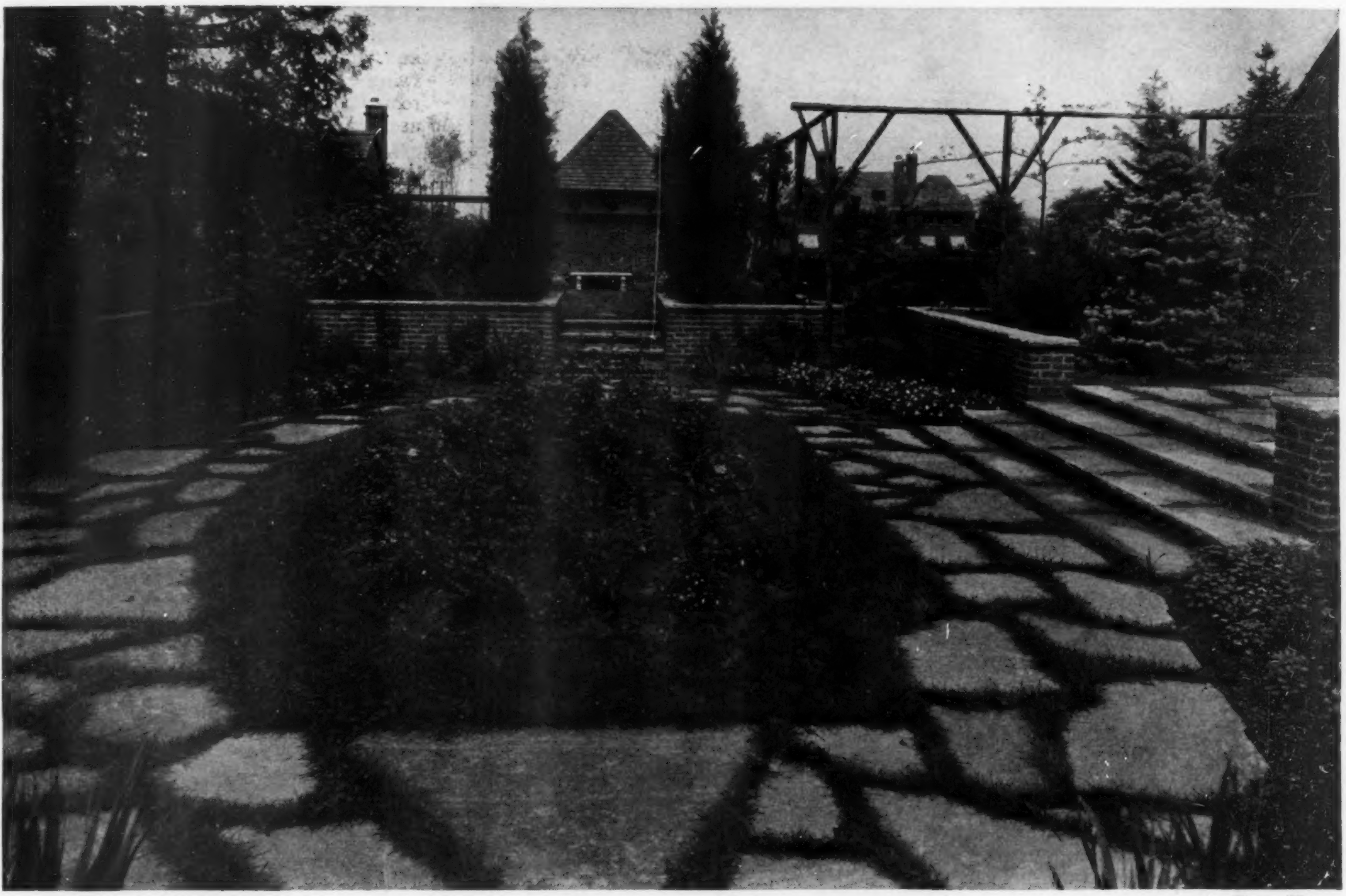
Gray, yellow, and silver striped wallpaper with a double border at the top, yellow Cellophane curtains fringed in gray, a glass-topped table and chromium chairs upholstered in yellow, make for distinction in the small dining room, at the left above. The master bedroom has the corner window characteristic of many modern house designs. The color scheme selected here is yellow, brown, and pomegranate

For the decorations and furnishings of these rooms, we are indebted to the following firms:

Living Room—
Mirror mantelpiece and equipment, Wm. H. Jackson Co.
Rugs, Bigelow-Sanford Carpet Co.
Glass curtains, Quaker Lace Co.
Overdraperies, Waverley Division of F. Schumacher & Co.
All furniture and mirror, Amodec lamps, Sandel Manufacturing Co.
Paintings, Edvard Vaclav Kleinert
Accessories, Pitt Petri

Dining Room—
Rug, Firth Carpet Co.
Furniture, Troy Sunshade Co.
Wallpaper, Imperial Washable Wallpaper
Curtains, F. Schumacher & Co.
Side lights, The Lightolier Co.
China and glass, R. H. Macy & Co.
Silver, Towle's Aristocrat
Ornaments, Chase Brass & Copper Co.

Bedroom—
Rug, C. H. Masland & Sons (W. & J. Sloane, selling agents)
Wallpaper, Richard E. Thibaut, Inc.
Glass curtains, Witcombe McGeachin & Co.
Overdraperies, J. H. Thorp & Co.
Bedspread, Waverley Division of F. Schumacher & Co.
Furniture, Herman Miller Furniture from Flint & Horner
Cork table lamp and floor lamp, Lightolier Co.
Accessories, Stern Bros.



Thomas Elleson

TERRACE PLANTING: the tie of garden to house

Morris A. Hall

THE terrace or level outside space close to the home, used for outdoor living room, children's play space, or other intimate home purposes, has come to stay in place of the old-fashioned verandas or porches. We have learned to spend more time outdoors than used to be the case. And so the planting of terraces has become a practical problem. This may be considered from two angles, depending on location and nature of the terrace. If close to, and an intimate part or extension of the house, the planting problem is not a serious one. If the terrace is some distance from the house, say at the far end of the plot, the problem is different. It then is no longer an intimate part of the house and need not be influenced by the planting around or close to the house but may take on a distinctive type, having its own individual planting scheme, as it were.

With terrace close to house, planting consists largely of edging materials, a low modified hedge, and a few ornamentals in tubs. When used constantly it is not possible to have a great deal of planting, for this takes space, must have care and attention at all times, must be considered in other ways. When children and pets play on the terrace high-priced specimen plants are endangered so the use of such is unwise; when many adults use it, a maximum of space must be available so there is not much room for plants. Given an enclosure reasonably high and thick enough to minimize the public's view of this intimately used space, there is no need for, nor a great deal of sense in, additional planting.

The enclosure need not be just a hedge and nothing more. There may be an ornamental wall or fence to edge the terrace; the hedge may be adapted to this, kept trimmed to wall height; or it may be grown up to and through the fence so as almost to hide it, in which case it may be trimmed to any desired greater height. It then becomes a dog- and pet-proof as well as a child-proof enclosure.

The enclosing wall may become a hanging garden by having the stones laid up dry on the terrace face with large open joints. By inserting top soil in these and planting Sedums, small climbers, or dwarf alpines, the wall will be partly covered with green and growing things on the terrace side in an attractive manner. The low wall with wide flat top may have flower boxes set on it for planting annuals or deep places may be left in the wall. The latter plan is not so good as the spaces seldom can be so constructed as to be advantageous for plants. In almost any such construction drainage is poor, so small stones and sand must form the bottom course.

In the distant garden, as at the residence of E. S. Evans, Grosse Pointe, Michigan, a flagstone terrace may take the place of a more formal walk and retain the garden feeling as at top of page. Photograph, courtesy American Face Brick Association. Alvin E. Harley, Architect. (Below) In the gardens of E. T. Burden, Syosset, N. Y., where a change of levels is accomplished through terraced steps; the spaces between the stones are attractively ornamented by rock plants set in between on both treads and risers

Leonard H. Johnson

A rear terrace, snugly tied up to the house itself, is of face brick matching the walls. Low edging of Barberry; and (below) a terraced treatment of a walk across a lawn with lavish planting of Pinks. Effectively pictorial though perhaps not practical

A slot or open space may be left in the terrace pavement alongside a part of the house, along the enclosing wall, or elsewhere, depending on its position in the sunlight, and this used for flowers. One such plan has the slot around a bay window and in it are tall Hollyhocks, Lilies, and other plants. On the terrace side are low-growing Portulaca, Mignonette, Alyssum, Ageratum, etc.

With neither wall nor fence the planting along the edge may be varied to bring complete enclosure and privacy without width, height, or apparent solidity. This is accomplished with a double or triple row of widely-planted popular shrubs, those in the inner rows being set to fill the gaps in the outer. Thus no row is solid nor continuous yet taken altogether the planting blocks the public's view in (and it must be added, the family's view out). Such grouping needs a large terrace, plenty of available space, since this enclosing belt may occupy twelve to fourteen feet. Sweet scent, bright colors, beautiful flowers inside and out in the usual blooming seasons are additional advantages.

The terrace close to the house may enclose a tree which becomes a source of grateful shade on the hottest days, and limited protection against rain, wind, and weather. The Elm has been the most favored for this purpose, with the Apple next. Nine times out of ten the tree must be moved to this position. It is no more difficult to move a fruit tree than any other and there is the advantage of spring bloom with sweet scent and fruit later.

When the terrace is a distance from the house the planting around the building need have no influence. The enclosure is seldom complete, on the house side there is no enclosure, permitting a view of house from terrace and terrace from house. As a rule the enclosing of such a place is done for a feeling of coziness and of delimiting or marking off the space rather than for privacy. When a circular or oval area is desired this is marked off by the shade trees, shrubs, and ornamentals. Often a simple corner is created with planting on but two sides; that more or less to hide the fence. This position may include a pool. The terrace then becomes an enclosure for the pool, with a broad space around the water, or the pool may be placed at one end or corner and the usable space at the other end or opposite corner.

Rose bushes can be used for the enclosure if all the family are adults; when there are children this is unwise. The Rugosa Roses and quick-growing Climbers are preferable to Bush or Exhibition Roses. The same limitations apply to Barberry, Buckthorn, Hawthorn, others with thorns, and to Pines, Spruce, other evergreens with pointed needles.

Often on the large level plot it is desired to have the terrace blend into the lawn. The flagstones or other terrace paving are sunk flush with the surface, no edging nor enclosure is used, planting takes the form of ornamental trees for shade and a few shrubs in tubs. Under a nut or other special tree the furniture becomes a large factor in the coziness and use of the terrace. A large porch swing or two become necessary, also large roomy easy chairs. Planting other than that mentioned is superfluous.

This situation is completely reversed on the hillside; planting around the terrace as well as its enclosure then becomes a necessity.

Where space is limited and garden walks are broad, the terrace may be no more than a widened intersection of two broad walks. There planting should be simple in nature and small in quantity. On uneven ground it is possible to plant on either side of steps into or as an exit from the terrace and in the interstices of the steps.

When the terrace is long and narrow a large shade tree at each end makes a delightful arrangement. Shade or protection is always available, at one end mornings and the other afternoons, from the east wind under one tree and from the west wind under the other.

The far terrace is more likely to have flower beds on it for two reasons: the close-up terrace is limited in size so little or no space is available for flowers, the more distant terrace is likely to be large so annual flower beds may be had if desired. Far from the house such flowers fit naturally and gracefully into the picture.

The desire for view, vista, or privacy may have a large influence on planting between house and terrace or adjacent to terrace, and but little on the actual terrace planting. When the nature of the ground permits a view the planting should bring this out, especially as seen from the terrace.

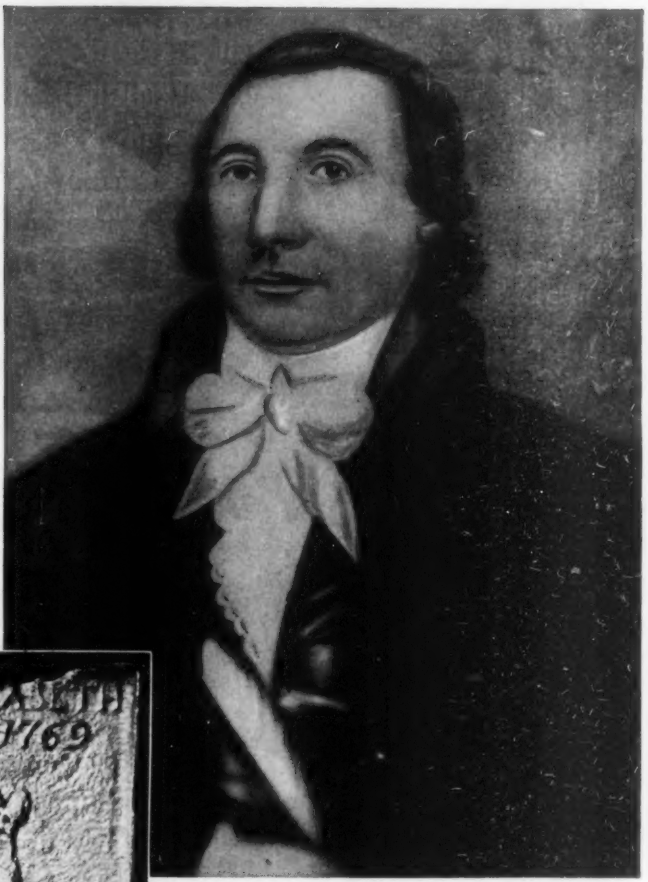
These plants are usable for edging or enclosing the terrace:

American Arborvitae, stands trimming well, ultimate height depends on this and other conditions, grows bushy at the bottom tapering toward the top, flat dark green lacy sprays of leaves have pungent odor, grows 8–12 in. a year. It is especially well adapted for masses, hedges, specimens.

[*Please turn to page 435*]

The craftsman who lived like a king

Millicent Stow



A painting of "Baron" Henry William Stiegel in his prosperous years. Left, a plate from a Stiegel stove showing the head of George III encircled by a laurel wreath. It is signed "H. W. Stiegel, Elizabeth Furnace 1769"

H W STIEGEL ELIZABETH
FURNACE 1769

One of the most romantic figures in pre-Revolutionary America was Henry William Stiegel. He was born near Cologne, Germany, in 1729 and had been christened, Heinrich Wilhelm. Little is known of his early life in Germany, but after his father died, his mother brought him and his younger brother, Anthony, to Philadelphia. The year of their arrival was 1750 and Henry William Stiegel was twenty-one years old, a good age to seek freedom and fortune in a new country offering vast opportunities.

There are no records that give us any information about Stiegel for two years after he landed in Philadelphia. No doubt he was seeking the type of work for which he was suited among the Pennsylvania-Germans who had settled there.

In the mid-eighteenth century Pennsylvania had many prosperous iron furnaces and it was to one of these that Stiegel came in 1752 and married the owner's daughter. She was Elizabeth, the daughter of Jacob Huber of Brickerville, Lancaster County. Apparently the advice of marrying the boss's daughter was just as good as it is today because from that time Stiegel began his prosperous days that lasted for many years.

A few years later Stiegel tore down the Huber furnace and built a larger one that was called Elizabeth Furnace. It is generally believed that it was named for his wife, but historians differ on this subject. Two daughters were born to the Stiegels, Elizabeth and Barbara. In 1758, Mrs. Stiegel died and less than a year later, Stiegel married Elizabeth Holtz of Philadelphia. A son, Jacob, was born to them. Stiegel had built a house in Philadelphia and lived there until 1765 when he came back to Elizabeth Furnace where his business was continuing to prosper.

Stiegel showed his inventive nature early and was making iron articles that appealed to the needs of the neighborhood. He improved the crude heating devices of the country and gradually evolved a type of stove that would alone have made his name famous. He improved on Franklin's stove and later made the six-plate and ten-plate stoves that for many years maintained their standing as the finest stoves of their kind. Although few of the plate stoves remain intact we may see in museums and private collections iron plates with Stiegel's name, some marked with the dates and Elizabeth Furnace. One plate in existence today bears the profile of George III, his forehead adorned with a wreath of laurel. Many of the plates had Biblical scenes and some had designs loved by the Pennsylvania-Germans, the tulip and the heart.

By the mid-eighteenth century Stiegel was one of the most prosperous men in Pennsylvania. His furnace was always busy; he employed at least seventy-five men and his property included some nine hundred acres. Near the furnace Stiegel built twenty or more tenant houses. He owned stores, a mill, and a malt house. It was about this time that the title "Baron" was first used by his associates, but there is no proof that he was of noble birth and it is generally supposed that the title was just as Colonel is used today even when it is not

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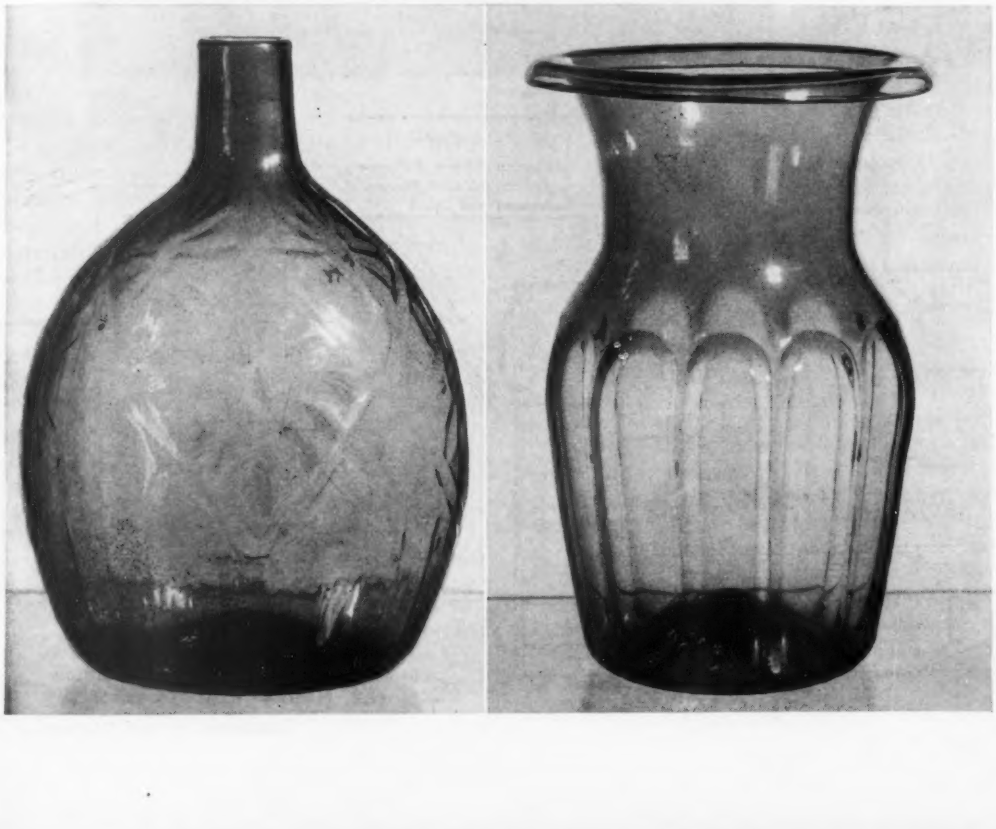
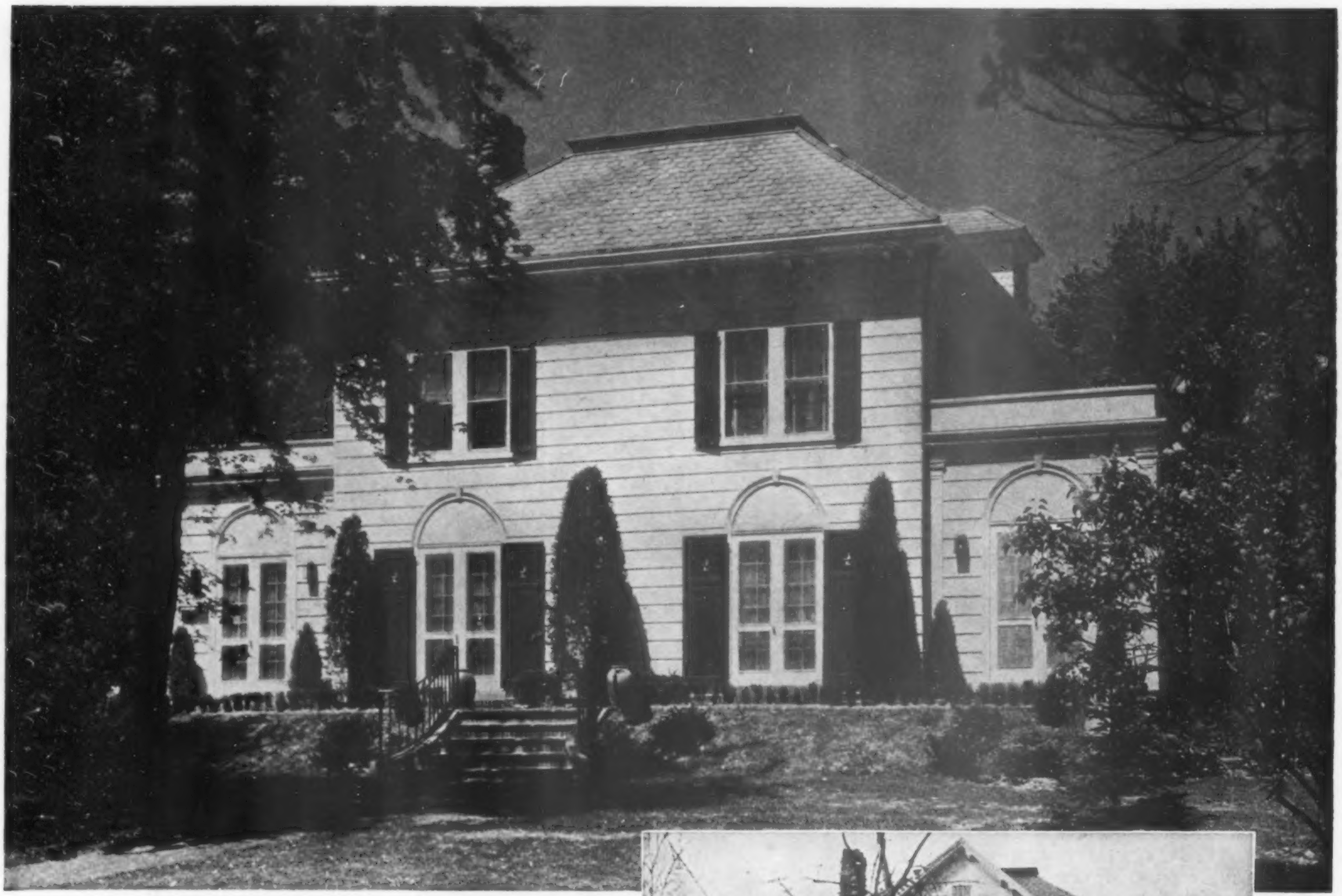
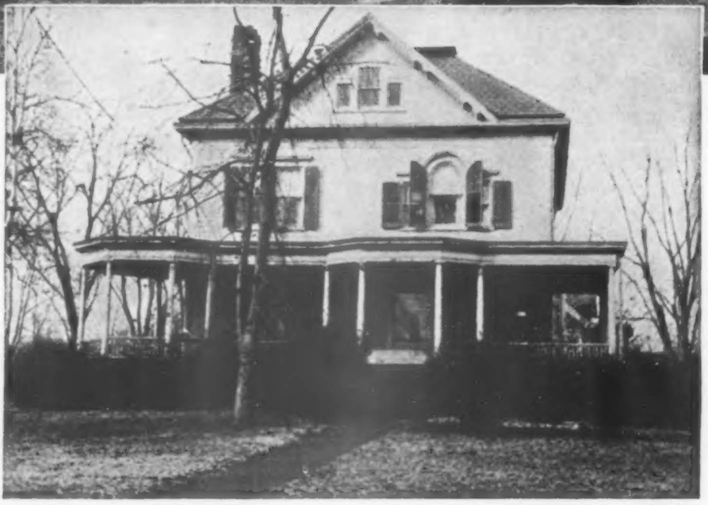


At the left, a deep amethyst-colored perfume bottle with the diamond and daisy pattern which is attributed to Stiegel, and a rare blue paneled vase





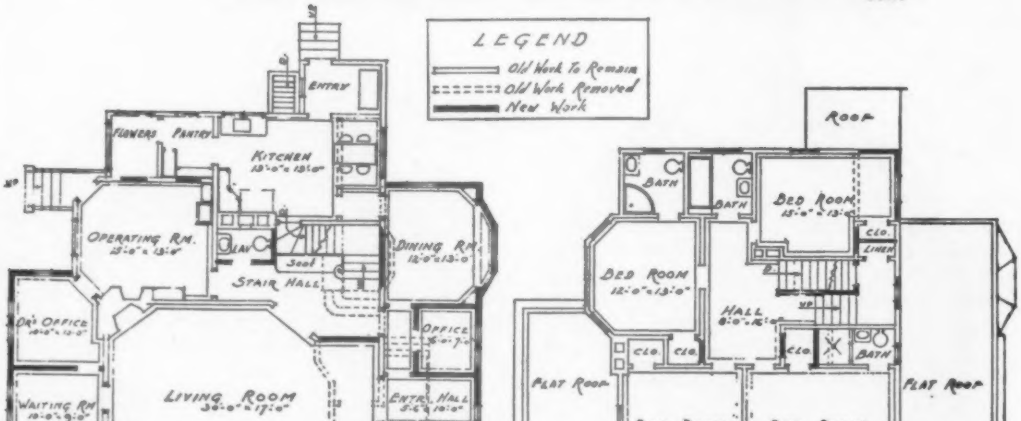
Tebbs

Remodeled home of Mr. and Mrs. C. E. Tice

Westfield, N. J.

Henri C. Heps
Architect

The elimination of a porch and gabled roof and the addition of two wings and a flagstone paved terrace has wrought the amazing changes shown


LEGEND
Old Work To Remain
Old Work Removed
New Work
ENTRY
FLOWERS
PANTRY
KITCHEN 13'-0" x 13'-0"
OPERATING RM. 15'-0" x 13'-6"
LAV
Seat
STAIR HALL
DINING RM. 12'-0" x 13'-0"
DR'S OFFICE 10'-0" x 12'-0"
OFFICE 5'-0" x 7'-0"
WAITING RM. 10'-0" x 9'-0"
LIVING ROOM 30'-0" x 17'-0"
ENTR. HALL 5'-6" x 10'-0"
CL
VEST.
C
TERRACE 50'-0" x 9'-0"
ROOF
BATH
BATH
BED ROOM 15'-0" x 13'-0"
CLO.
LINEN
BED ROOM 12'-0" x 13'-0"
HALL 8'-0" x 16'-0"
UP
CLO.
CLO.
CLO.
BATH
FLAT ROOF
FLAT ROOF
BED ROOM 13'-0" x 14'-0"
BED ROOM 16'-6" x 14'-0"

The cost of the work complete including a new vapor heating system, new plumbing, and electric wiring was $9,000

IT'S TULIP PLANTING TIME AGAIN

Tulips Arethusa and Rosabella

J. Horace McFarland Company

Donna Ashworth

If you have grown Tulips you know when to plant and how. You perhaps also know the kinds you want and how to get a continuous succession of bloom. But for the beginning gardener there is always that terrifying *first time.* He wants Tulips early and late. He has seen them massed with Iris and Spirea; in neat rows bordering walks and in large beds; short ones and tall ones; gay and somber colors, and he has said to himself, "I must have some Tulips."

And now, Mr. Beginning Gardener, Tulip planting time has come, if you are to have next spring the Tulips you dreamed over last spring. But you do not know one Tulip from another? The dealers' catalogues are information mines on that point.

But you want to know how to grow Tulips, what kind of soil they need, how deep to plant, and how far apart; which varieties are short and which are tall, which bloom early in the spring and which ones come late. The only thing that is really clear in your mind is that you are going to have Tulips in your garden next May! If you want Tulips then, the bulbs must be planted in the fall.

You plant Tulip bulbs late in the fall because you don't want them to start growing too soon. The latter part of October and on into the middle of November is ideal. It is often said that Election Day is a good guide post. Another says they should be planted when the leaves fall. Anyway, they should not be planted before the middle of October, and they can be planted up until the ground freezes, and even after.

They should have good, well-pulverized garden soil and if some well-rotted manure has been mixed into it, that is so much the better. But note—well-rotted; never use *fresh* manure about the bulbs. The soil *must* be well drained! That means that it must not hold water to become soggy in winter. If there is any doubt about your drainage, mix some sand in the soil, or put some sand in the bottom of the hole beneath the bulb. The pulverizing spoken of is to assure drainage.

Tulips should be planted not less than five inches deep and about five or six inches apart. If you live in a cold climate mulch a little after the ground freezes. In climates where there is no long and continued period of freezing and the ground is continually thawing, it isn't necessary to mulch.

But you are bewildered as to varieties. You have studied your catalogues, and yet do not know where to begin. The huge pink rosettes that caught your eye early last spring were probably the very early double Peach Blossom, which is a lovely shade of rose-pink, or they may have been the Triumphator, which is rose-pink with a touch of white.

Or was it a golden one which attracted your eye? In that case it was Couronne d'Or (or crown of gold) which is a deep golden yellow with a touch of scarlet, or Mr. Van der Hoef, which is a lovely pure yellow.

Maybe your eyes rested on the ever-popular large single Keizerskroon. It is a bright scarlet with a deep yellow border and has large showy flowers. This is one of the most effective of all Single Early Tulips.

Everybody is partial to red, and possibly you noticed Brilliant Star, which is such a lovely single early red, or Vermilion Brilliant, which is practically the same color and comes just a little later.

Or have you seen the Pink Beauty. In the beginning it is almost all white with a narrow

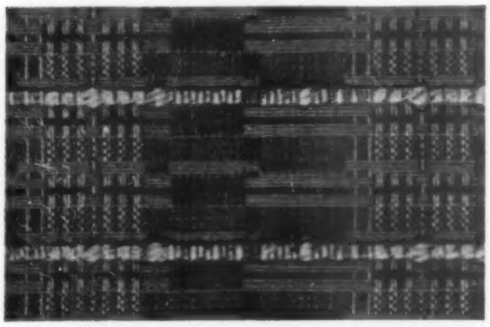
[*Please turn to page 440*]

✓Check List

—for fall drapery buying

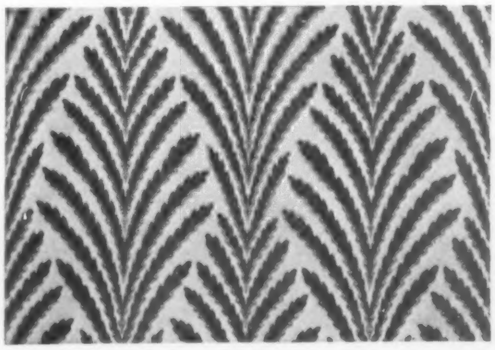
Flowers may bloom in the spring, but they are going to be more evident than ever in this fall's draperies. Horizontal stripes, chevrons, and ombre stripes are also headliners. Damask is going to be seen on every drapery counter and repps, too, are plentiful. Among linens, chintzes, and woven cottons there will be plenty of colored grounds with the pattern in natural or a brown like that of a newspaper rotogravure section.

Above, vivid printed linen in a floral pattern, comes from Marshall Field & Co. (wholesale)



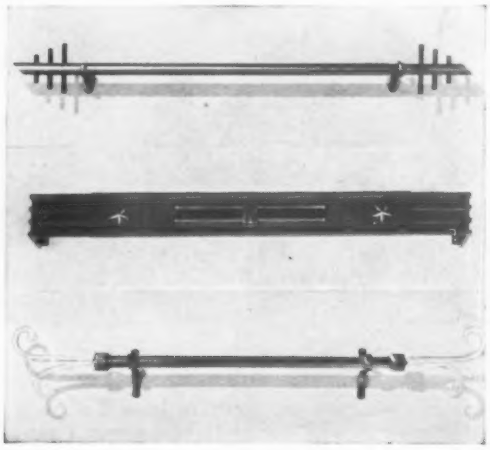
Above, one of the new rough-textured cottons, in multi-colored effect, from F. A. Foster & Co.

Above two-toned damask in soft color combinations, Riverdale Mfg. Co. and, below, rayon brocade in a ribbon design, from Titus Blatter & Co.



Above, a conventionalized fern motif in rayon warp damask, from Titus Blatter & Co. and, below, we show a two-tone fabric much like the bark of a tree, from Atkinson Fenlon Co., Inc.

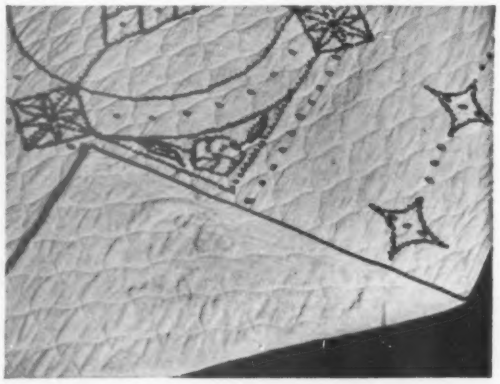
Consider curtain rods too. Below, top and bottom curtain rods from H. L. Judd Co., the first of chromium with black ornaments, the last of chromium with crystal ends. In the center is a metal cornice of adjustable length which comes in a number of finishes. Kenney Mfg. Co.



—for fall blanket buying

Here is an "air conditioned" silk comfortable, done in Mandarin stitch. The filling is confined to the stitched sections, and air blown between, which adds to warmth-giving properties and keeps the comfortable from slipping off. A new field for air conditioning. Palmer Bros. Co.

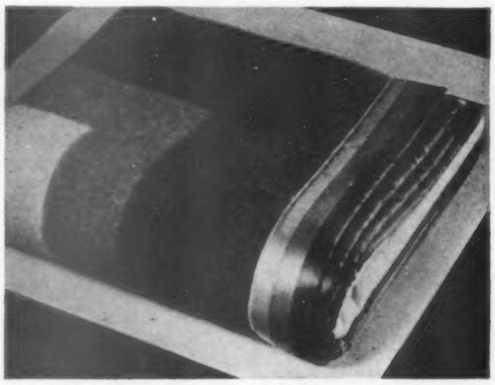
Below, a candlewick quilt warm enough for cool autumn nights, which can very well double as a spread if preferred. Acme Quilting Co.



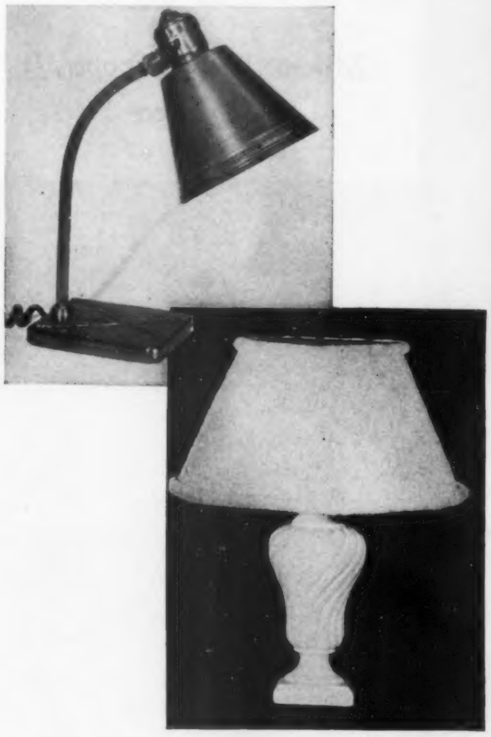
Below, one of the Kenwood blankets in white, a "color" which is coming to the fore in bedding as in decorative accessories. Kenwood Mills

A down comfortable that can be washed as easily as a sheet also has the advantage of folding into a small roll that can be put away in a small space. The covering is printed cambric. Palmer Bros. Co.

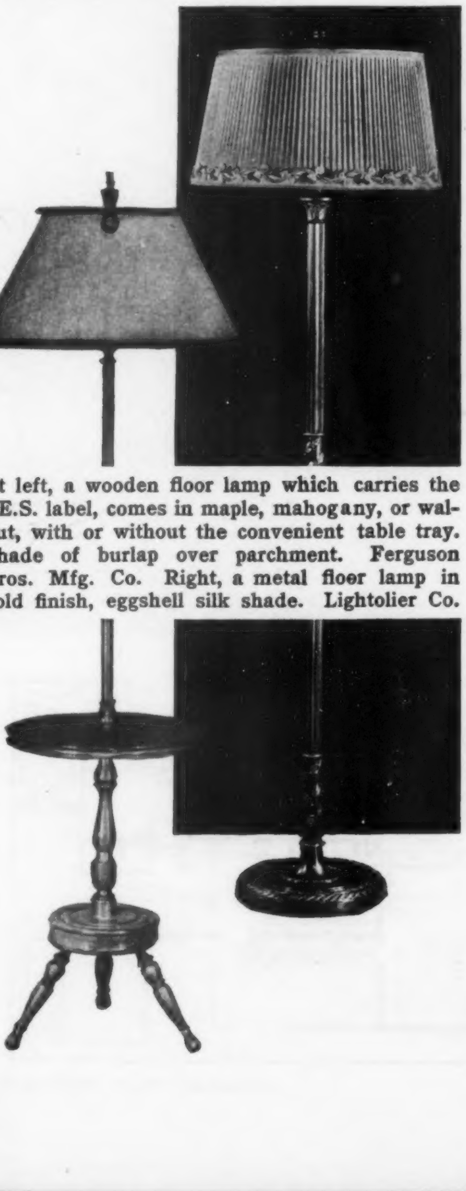
A three-toned blanket with luxurious looking three-toned satin binding, is a new style addition to fall blankets. St. Marys Woolen Mfg. Co.



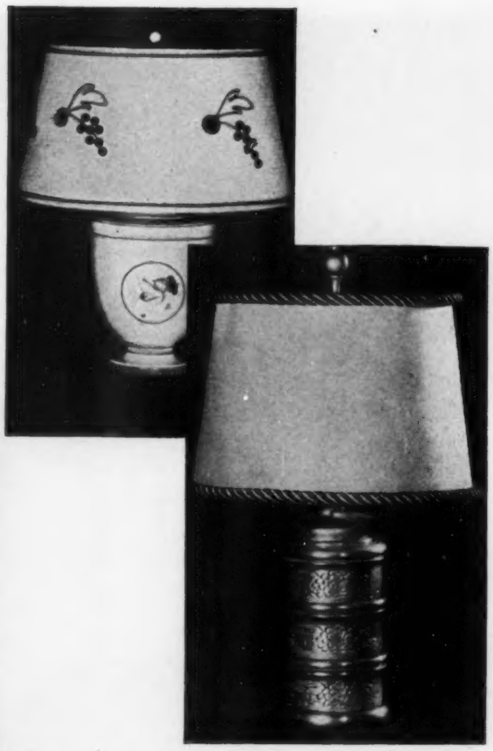
—for fall lamp buying



Above, an amazingly inexpensive little lamp for desk or bedside table which comes in English bronze, black, or nickel finish. Chase Brass & Copper Co. Also a glazed pottery lamp in white, green, or maple with mossed-trimmed fabric shade over parchment. American Lamp & Shade Co.

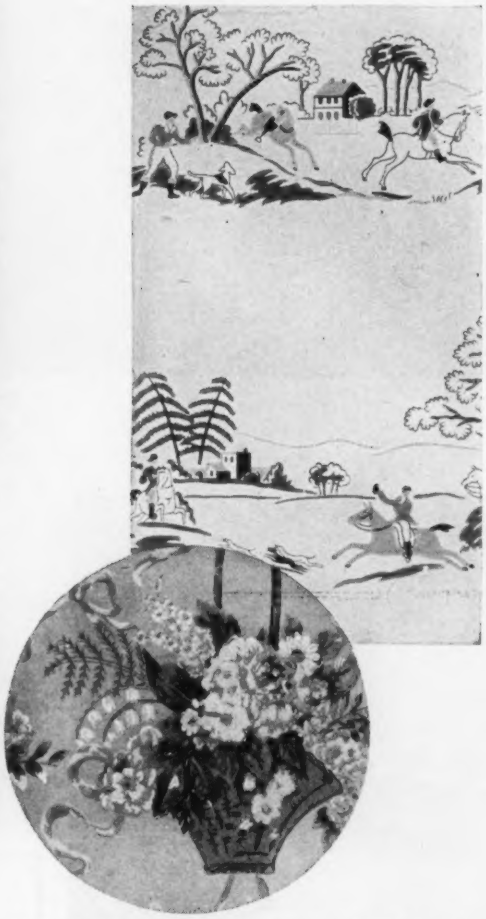


At left, a wooden floor lamp which carries the I.E.S. label, comes in maple, mahogany, or walnut, with or without the convenient table tray. Shade of burlap over parchment. Ferguson Bros. Mfg. Co. Right, a metal floor lamp in gold finish, eggshell silk shade. Lightolier Co.



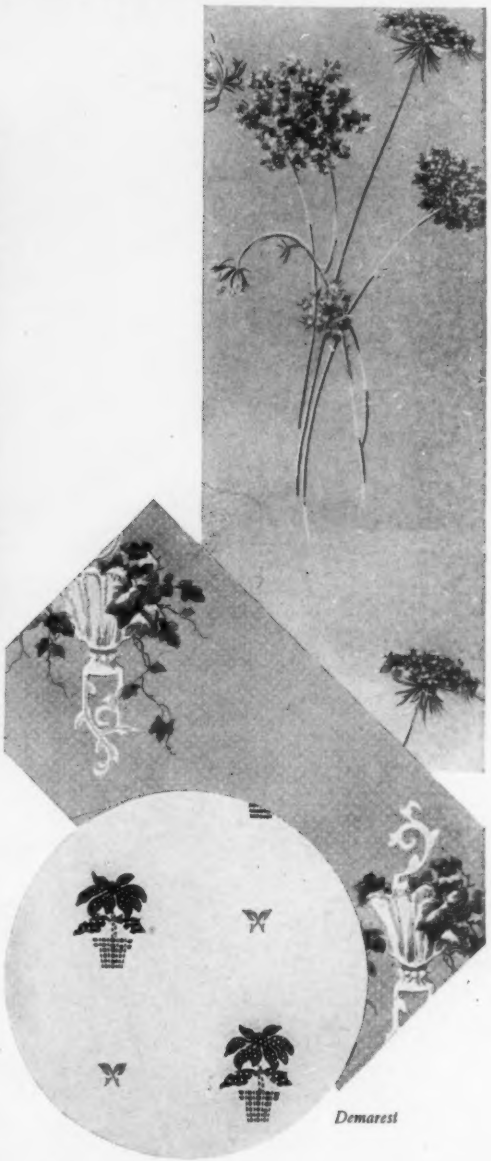
A highly decorative lamp with conventionalized fruit motif on base and shade, from Rembrandt Lamp Corp. and, below it, an interesting pewter base with simple shade, Norton-Bolender, Inc.

—for fall wallpapers



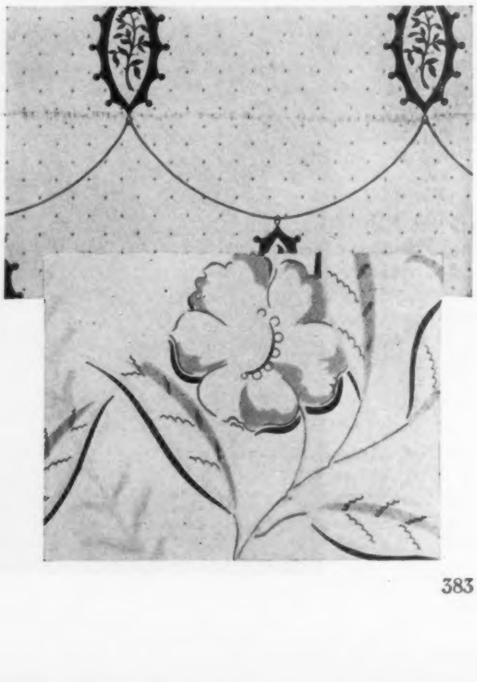
At the top, a gay paper for the country is done in green on cream, among other colors. Richard E. Thibaut, Inc. Below it, a somewhat conventionalized design of great dignity and beauty in soft creamy tan on gray. Thomas Strahan Company

The Queen Anne's lace blossom makes a delicate motif for a wallpaper, in raspberry on a blue ground, and ivy in a decorative urn has a gray ground. Both are Imperial washable wallpapers

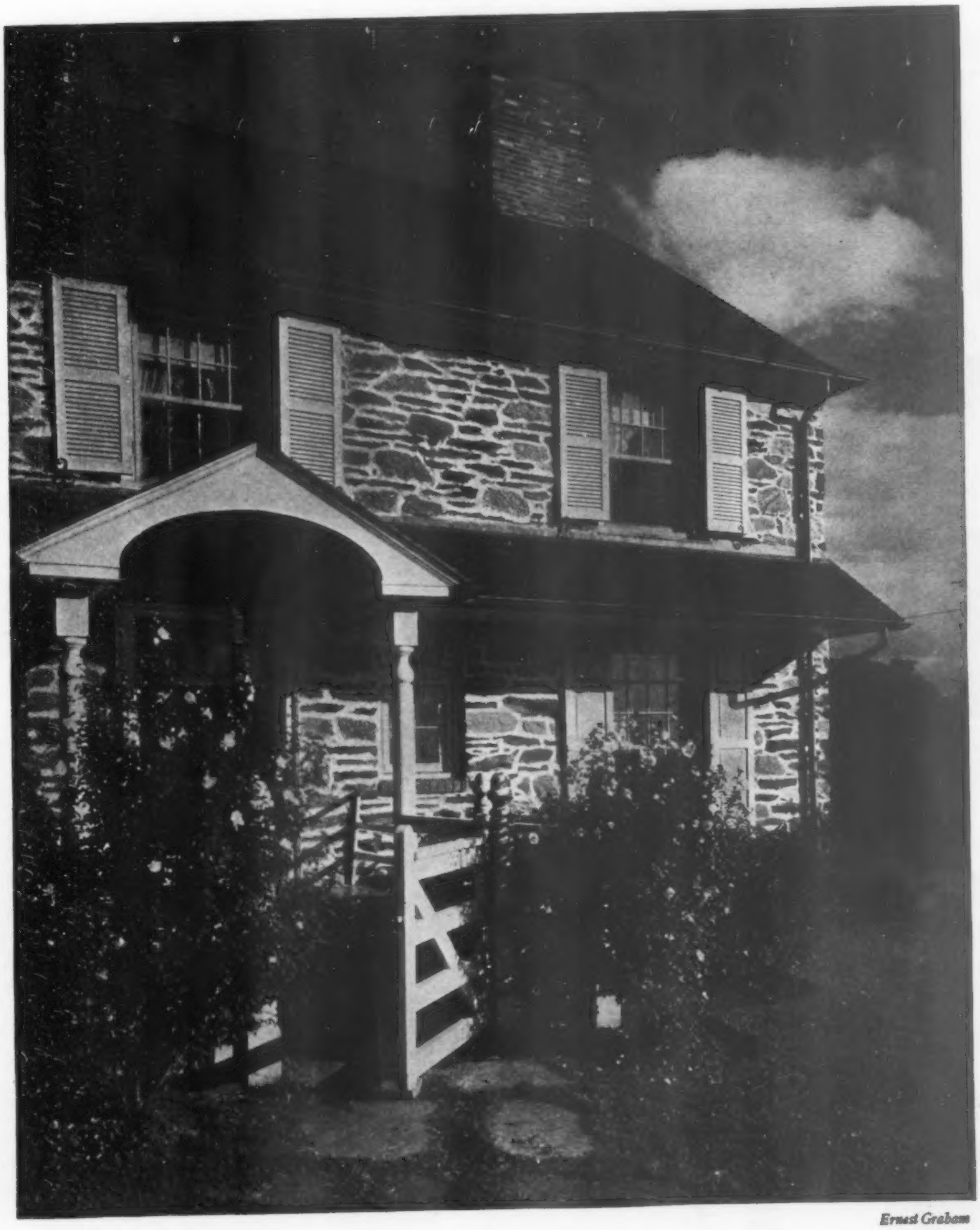


Demarest

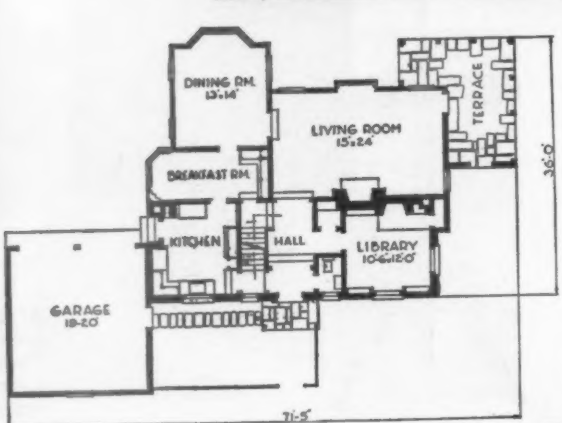
Red flowers in red pots, on a white ground, and little blue leaves, make a cottagey type of paper from Thomas Strahan Company. Below, red dots and decorations on a white ground, from Star-Peerless Wallpaper Co. Also an original type of floral with touches of blue, gray, and black on a white ground, Richard E. Thibaut, Inc.



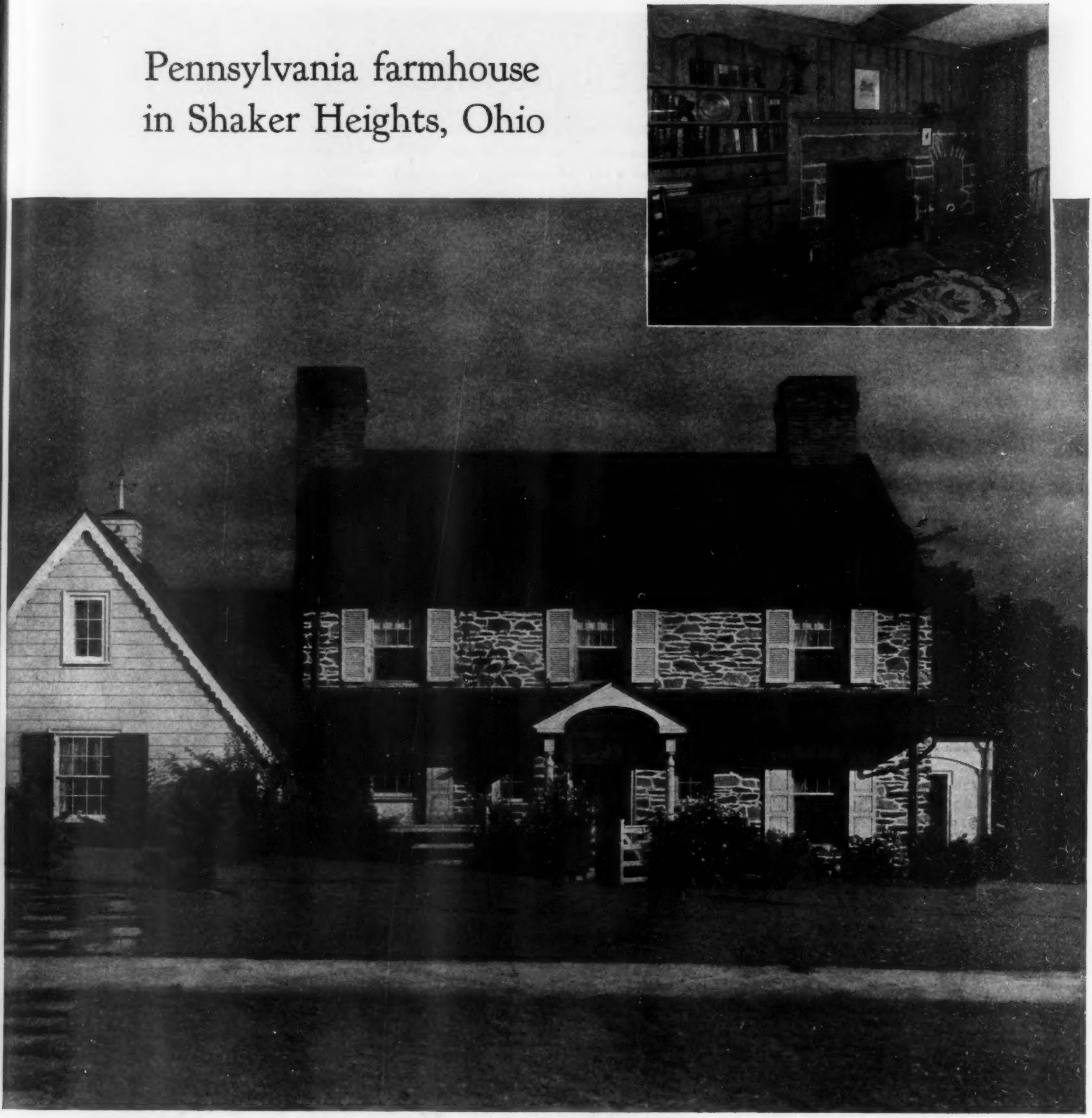
Munroe Walker Copper, Jr.
Architect

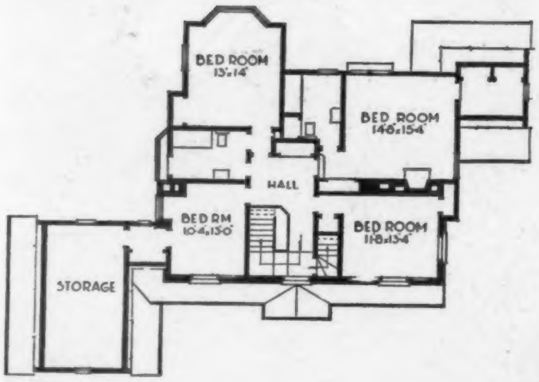


Ernest Graham


DINING RM.
13'x14'
LIVING ROOM
15'x24'
TERRACE
BREAKFAST RM.
KITCHEN
HALL
LIBRARY
10'6"x12'0"
GARAGE
18-20
36'0"
71'-5"

Pennsylvania farmhouse in Shaker Heights, Ohio





The plot selected for their home by Mr. and Mrs. Lawrence McDonough had unusual possibilities. Running along the rear of the property was a deep ravine with a small spring-fed creek at the bottom. It was decided to dam the creek and make a lake here, and so the house was planned to take full advantage of this natural beauty. The living room and dining room were given the preferred positions overlooking the lake. The interior was designed as a setting for many of Mrs. McDonough's antiques. One large bay window in the living room has shelves on horizontal muntin bars, as a display for her antique bottles and glassware

The owners had the stone transported from the Pennsylvania section, partly because they preferred it and partly because they felt it to be more suitable to a Pennsylvania type farmhouse. It cost approximately $100 more to ship the stone, but the result was more interesting and unusual in its locality. Though not shown on the plans, there are also two maids' rooms on the third floor, and the storage room over the garage was made into a playroom

WINTER MAGIC

With fall very definitely on the wane it is not too soon to start making plans for the winter garden indoors—not just the conservative "green" variety—but one with splashes of color that make for cheerfulness when the outdoor garden dons its somber cloak

Marian Cuthbert Walker

HAVE you ever stared, desolately, out the window some winter morning to watch the snow swirl and twist in eddies in your garden, and wondered if spring really was anything more than a promise? Have you turned about, then, as I did one unforgettable day, to face the most uninteresting array of house plants? Ferns, Aspidistras, Rubber Plants, Sansevierias—what a poor substitute they were for living flowers! I wanted color, the fragrance of opening blossoms, and the upward thrust of a budding stalk. I had been negligent, too. There wasn't a single pot of hardy bulbs waiting in the cold outside to be brought in for winter forcing. Yet I knew there must be some way to conquer this endless stretch of snow outside and to entice the magic of quick and colorful beauty, within the house.

I put on my arctics and trudged through the snow to the florist's. There in the greenhouse I found a great, fairyland stretch of blooming plants which were just waiting to brighten my dull windows. I managed to pass by some of the impractical creatures like the gorgeous, yellow Calceolarias because I learned they needed special care. But, sure as fate, some day I'll try some! From a great mass of Cyclamen spreading their firm heads in colors that ranged from lavender through all the salmon-pinks to rich reds, I chose the very gayest. I was in reckless mood for I knew this bloomer could never be brought into a really satisfactory flowering for another year.

"Very cool, and not in direct sunlight. Generous watering, too," the florist warned me very emphatically.

With the same abandon I bought a Primula for its one season's beauty. It was easy to pass by the more difficult Chinese varieties with their large, fringed flowers, after I had caught a glimpse of the Baby Primroses (Primula malacoides) with their tall whorls of delicately beautiful blossoms.

"Keep the crowns dry," the florist reminded me. "But they, too, are not worth trying to save for next year."

A Begonia, radiantly pink with drooping flower sprays, was my choice to brighten my kitchen window. There, with its preference for a moderately dry soil it could still enjoy the moisture that comes from steaming pots and pans. Two other new plants, which I had never seen before, I pounced upon with eagerness. One—Beloperone guttata—bore only the tiniest flowers of white, and yet its whole effect was one of bright color, due to the overlapping bracts at the end of each stem. They were rich with bronzy tones that tapered into coral. This accommodating plant thrives both indoors and in the summer garden. The other specimen which was new to me looked like an Iris with its fanlike spread of ten or twelve leaves, and in fact does belong to the Iris family. It bears a curious flower, yellow-white and spotted with a rich brown, which blooms only for a day, and because of this the plant is often called the One Day Iris. This flower springs out strangely, near the leaf tip. The foliage was so sturdy and clean that I knew it would be always beautiful. Later, from experience, I learned that propagation is both by root division and from leaf cuttings, and that the official name for this specimen is Marica. Afterwards, in a Pennsylvania farmhouse, we came upon a whole array of these plants which their owner called Twelve Disciples.

Certainly that trip to the florist stirred the imagination with the possibilities of other blooming plants—all suitable for the house. There were African-violets (Saintpaulia) and the large-flowered Geraniums, Zonale and Martha Washington, and even aristocratic Gardenias. These, the florist said, would come into fine spring blooming if given plenty of sunlight, and their leaves kept clean with a daily syringing.

The next day, still in determined mood, I went to a bulb supply house to see what part I could play to entice colorful blooming, quickly, indoors. I was just in time to buy up the very last of the French-Roman Hyacinths. These, because they were approaching their natural blooming time, almost rushed to thrust up their sprays of fragrant blooms. The purchase of a dozen of the Paperwhite Narcissus and a half dozen of the yellow or Soleil d'Or, brought a sense of security as I turned home again. The yellows were a week longer in coming into bloom, but all came easily, both in fibre and grown in water and pebbles.

"Grow them close to the windowpane if you want strong flower stems," the bulb specialist advised of [*Please turn to page 434*]

Herman C. Culbbert

Demarest

Above is a table setting for a little boy's wigwam party. Red and white linen cloth, Mexican Indian "Poncho" design from Edmond Dewan Co. Brown pottery plates, dark amber hobnail glasses, wooden-handled cutlery from R. H. Macy

Two birthday parties that are "different"

Alfreda Lee

It is easy enough to plan parties that will please the youngsters, but when the children get to be eight or nine years old they are a little bit more particular about their parties and, from the mother's point of view, the entertainment of a group of children this age becomes a genuine problem. I have planned here a washday party for girls and an Indian party for boys. Both of them are quite different, not only in the table decorations and favors themselves, but in the games which I suggest for the harassed mother.

Since keeping a group of strenuous boys is always more of a problem than a party for girls, let me describe first an Indian party which has wigwams, canoes, bonfires, and bows and arrows.

THE CENTERPIECE—The centerpiece is made of cardboard. It looks just like an Indian wigwam—motifs, lacings, and all. It is on a green grass base "paper." There are also canoes, a bonfire (electrical), a frame for weaving, and a bow and arrow. The nut cups are canoes, and the favors consist of miniature wigwams.

Use the cover of a box the size you wish the centerpiece to be when finished, and cut it down to measure 1½ inches in height. Cover entire top surface and sides with green crêpe paper the color of grass. Bend under all the edges and paste to under side of box.

Next cut a circle of white cardboard 22 inches in diameter. Cut out ¼ of this circle and discard. Cover remaining ¾ of circle with brown crêpe paper (pasted securely), and lap over cut edges of cardboard until the shape of a wigwam is formed. The diameter of the bottom should measure 9 inches. Punch 2 holes, one near the bottom and another near the top of the lapped part of the cardboard. Insert headed paper fasteners. Fasten the cardboard securely on the inside with adhesive tape. Press the wigwam slightly, to make it more oval-shaped than round. At one narrow side of the wigwam, slit the cardboard up 5 inches. Bend the cut sides out a little to form the flap or entrance. Cover the turned sides of the flap with brown crêpe paper so that the cardboard will not show.

Next nip off ⅛ of an inch from the top of the wigwam. Insert 3 kitchen matches, into this hole, ½ inch. Leave the rest of the matches sticking up and out to look like the poles that hold up the wigwams.

The next thing to do is apply the motifs. A circle of bright yellow paper, a half moon of purple, a crimson triangle, silver stars, and tiny animal cut-outs, none to be more than 2 inches. Use paper cut from colored ads in magazines for motifs. Be sure to cover heads of paper fasteners.

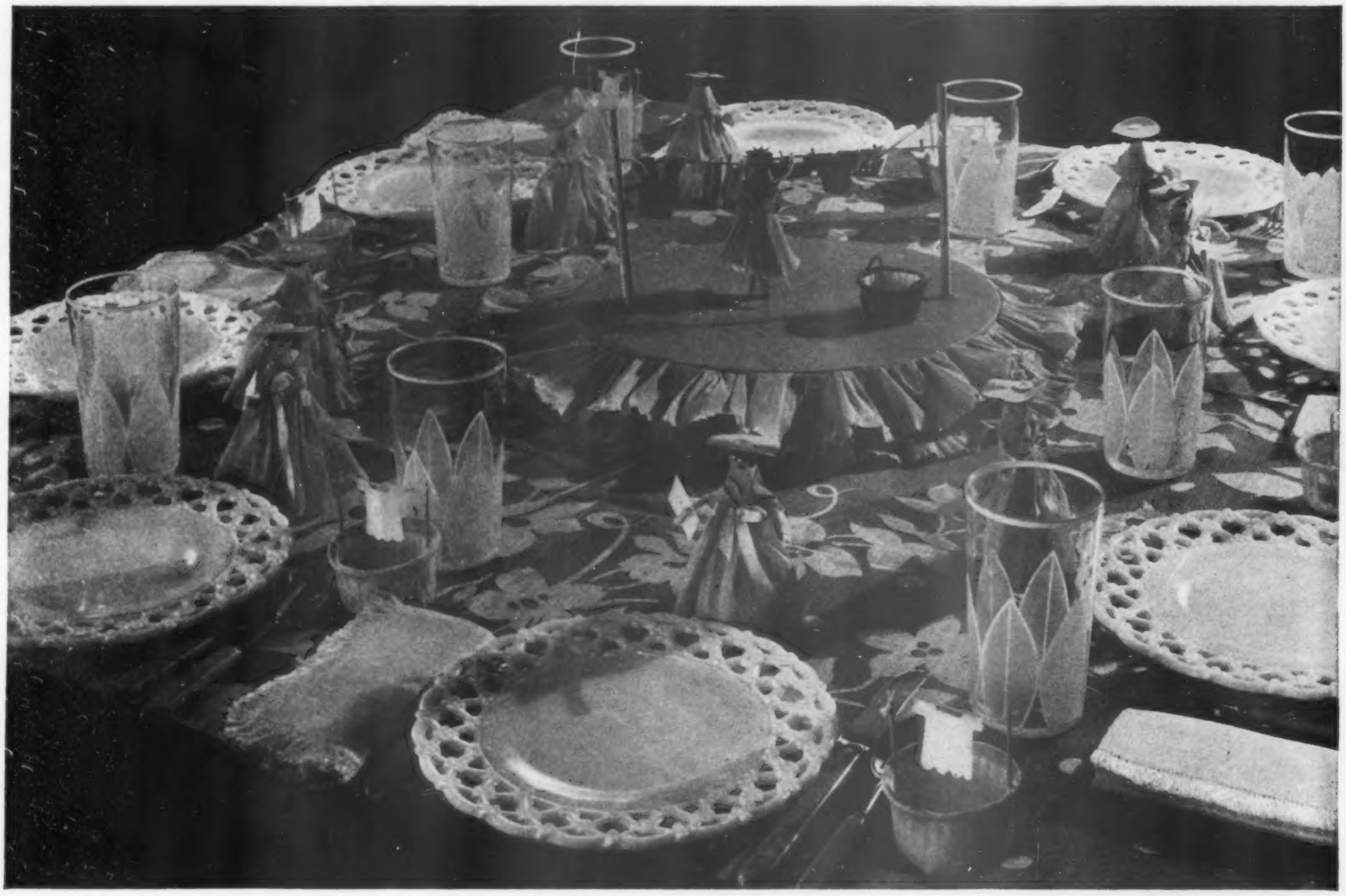
Next—the bonfire. Break twigs into pieces 3 inches and 2 inches long. Lay 2 of the longer ones parallel, about 2 inches apart. Next, take two of the shorter twigs and lay them across the others to form an oblong. Fasten into position with thread wire. Add 2 more of the longer twigs, then 2 more of the shorter ones, until the "fire" is built up 1 inch. Wire as you go along. Cut a hole ½ inch in diameter where you wish the bonfire to be on the foundation. Using adhesive tape, fasten a small battery to the under side of the foundation, in a position that will allow the bulb to come directly under the hole. Place a piece of yellow Cellophane over the hole on the top side of foundation, and set a couple of small twigs on it. Place the built-up "fire" over this and add pointed shavings of red and yellow Cellophane pasted to twigs to look like flames shooting up. The light will shine through, simulating a campfire.

Fasten the wigwam to the foundation by sticking a piece of steel wire through the bottom edge of the wigwam and the foundation as a peg. Have the flap face the fire. Brown ribbon may be laced part way down the front if desired.

A frame and weaving may be made by arranging 4 toothpicks into a square and pasting on a piece of bright material to look like weaving. Set this against the wigwam.

The canoes are made the same way as the nut cups (see below). Use a match stick to hold the sides apart instead of a nut cup.

WIGWAM PLACE CARDS—Cut a circle of cardboard 6 inches in diameter. Make the same as the large wigwam, omitting flaps. Base when finished should be 2 inches. Embroider 2 cross-stitches, one above the other, with brown silk on front of wigwam. Apply a star. Add place cards. The poles to make the wigwam more realistic are half toothpicks.



A washday scene serves as the inspiration for a table set-up for a little girl's eighth birthday party. Peach and white Bisso linen cloth with wild flower design from Edmond Dewan Co. Milk glass plates, tumblers with frosted flower design, and white-handled cutlery from R. H. Macy. Centerpieces and favors for both tables by the author

CANOE NUT CUPS—The canoes are made of brown matstock or cardboard. Cut a silhouette of a canoe 5 inches long and 2 inches wide. Round the sides of the canoes slightly, and cut in on top to make the depth of the canoe 1½ inches. Fasten the two ends with headed paper fasteners. Apply motifs or stars to cover the fasteners. Spread open and set in a very small nut cup for the candy.

MENU SUGGESTIONS—Brown bread sandwiches filled with cream cheese. Hot chocolate, cold chocolate, or malted milk.

Serve chocolate ice cream in pointed scopes to represent wigwams. Break toothpicks in half, and stick 3 pieces in top of ice cream, pointing up and out, as if sticks came from bottom and were holding up the wigwam. Press in cherries, bits of marshmallow, and animal crackers to look like motifs. Serve chocolate cake, chocolate candy, and chocolate lollypops.

GAME SUGGESTIONS—*A laughing game:* Give each child a pencil and paper. Take the boys into the darkened room where they cannot see what they are doing. Tell them to draw a wigwam and a canoe. Next, draw motifs on the wigwam, and write his own name on the canoe. When the lights are switched on, the results are hilarious. The prize of course goes to the best drawing.

Tossing the disc: Place an Indian blanket on the floor at one end of the room. Pick out certain designs, and mark them with paper—5 points, 10, 15, 20, and 25. Give each boy 5 discs (cut cardboard and covered with silver paper) to toss on to the Indian blanket. The highest score wins.

Balloon shooting: String 6 balloons across the room, each a different color. Each color represents a number: 1-2-3-4-5-6. Get a popgun, with corks for bullets. Insert a pin through each cork, so the point sticks out. The boys try to shoot and burst the balloons. Each contestant gets three tries. As soon as one balloon is broken, substitute another. Keep a score. The highest wins.

Spearing: Give each boy a broom stick, a mop handle, or anything of similar shape, to represent his pony. He also gets a stick, whittled to a point on one end, to be his spear. Place boxes at the starting point. At a signal, the boys straddle their "ponies," gallop to the forty potatoes which are about twenty feet away from the starting point. When he has speared a potato he gallops back and drops it in his own box. He is not allowed to touch the potatoes with his hands. This is kept up until all the potatoes are in the boxes. The Indian with the most "spoils" wins.

An Indian relay race: A regular relay race, but each runner must wear a clothespin fastened to the lobe of his ear. If the clothespin falls off he must begin at the starting place.

The Indian trail: Take eight balls of cord, attaching small gifts to one end of each. Place these gifts in hidden places, such as behind a chair, under a rug, behind a sofa, under a cushion, and so forth. Take each ball of cord separately, and wind a trail with it. Run it over chairs, around bookcases, across rooms, etc. Have the trails cross each other and wind about in a spiderweb effect. Finish the trails near the entrance door. Give one unattached end to each boy and let him follow his trail like a real Indian. This game takes a lot of time and is loads of fun for the boys, but be sure to protect "breakables."

Wash-Day Party

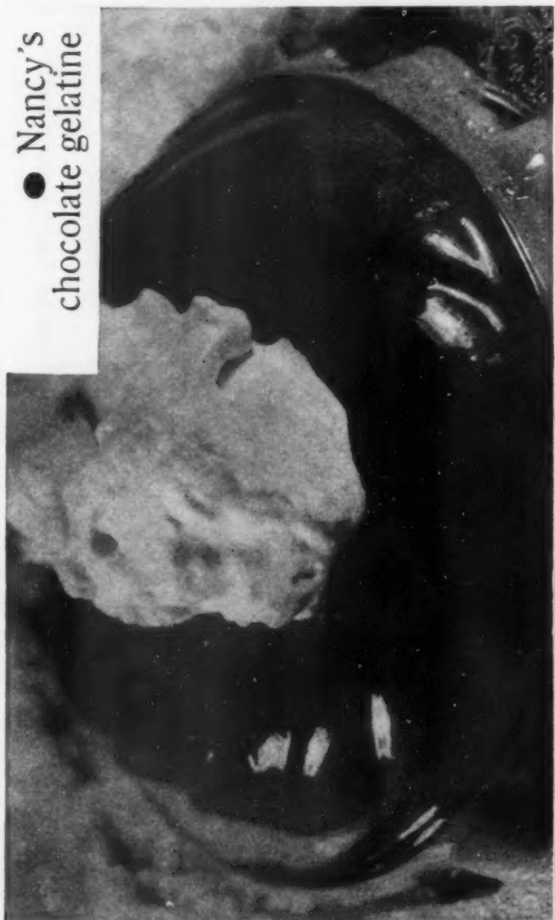
In pink and pastel colors this wash-day party for girls will be amusing and dainty as well. Drying clothes hung out on the line makes the centerpiece, clothes pin dolls, and

[*Please turn to page 421*]

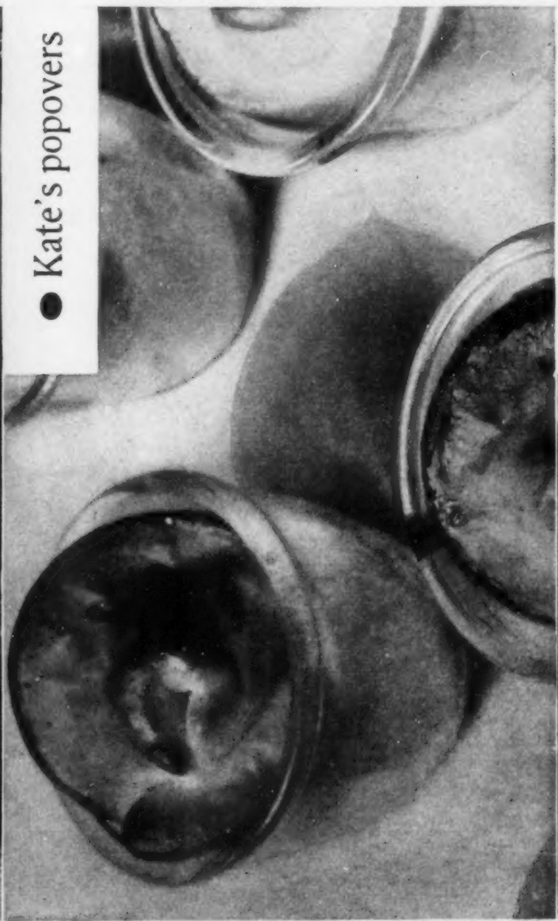
The family cook's album

Nothing so quickly lifts meals from the oh-dear-we've-got-to-eat-again class as the old hand-written cook-books filled with the crowning achievements filched from three generations of the family, aunts and cousins, as well as the cooks who worked for them. Usually these recipes are treasured and guarded and all but counted nightly with the best teaspoons. It must be my kind and generous heart that lets me share them.—Marni Davis Wood

Recipe printed on back of each photograph

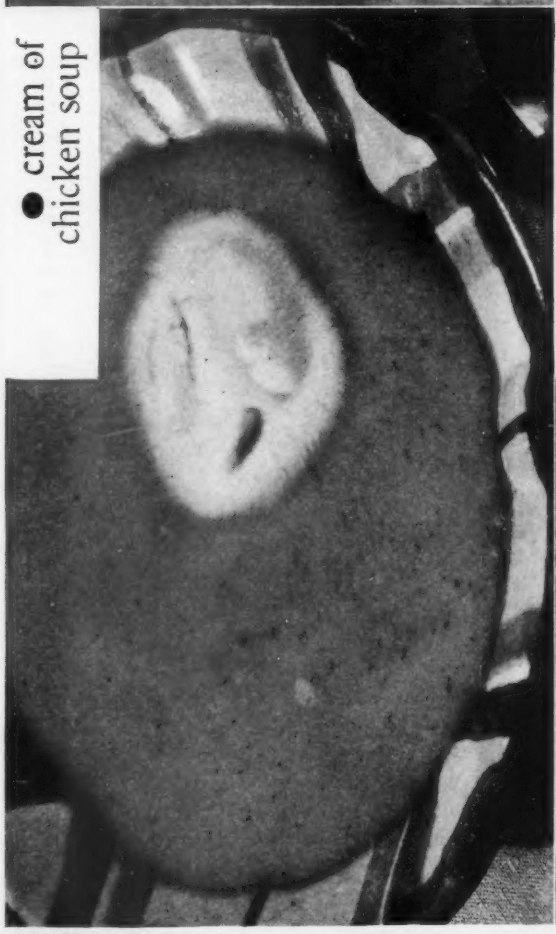

● Nancy's chocolate gelatine

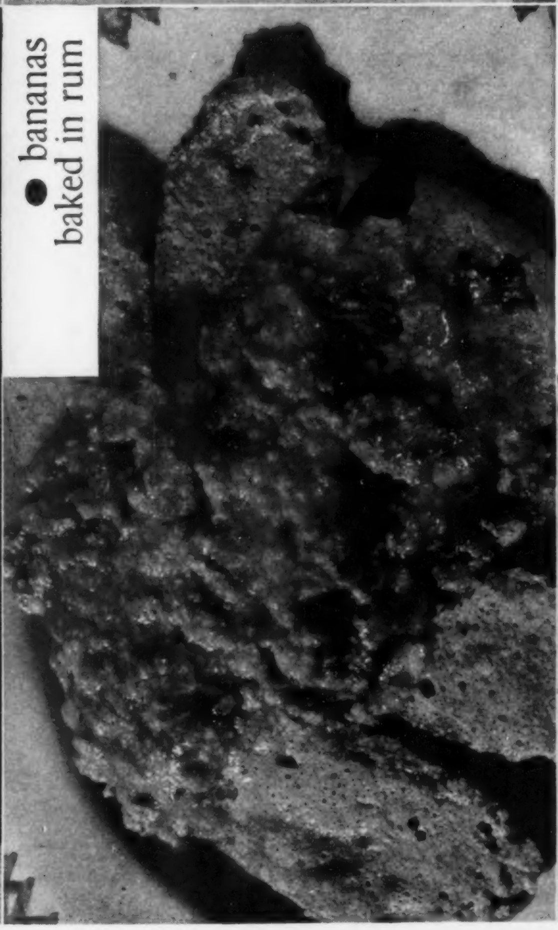
Recipe printed on back of each photograph

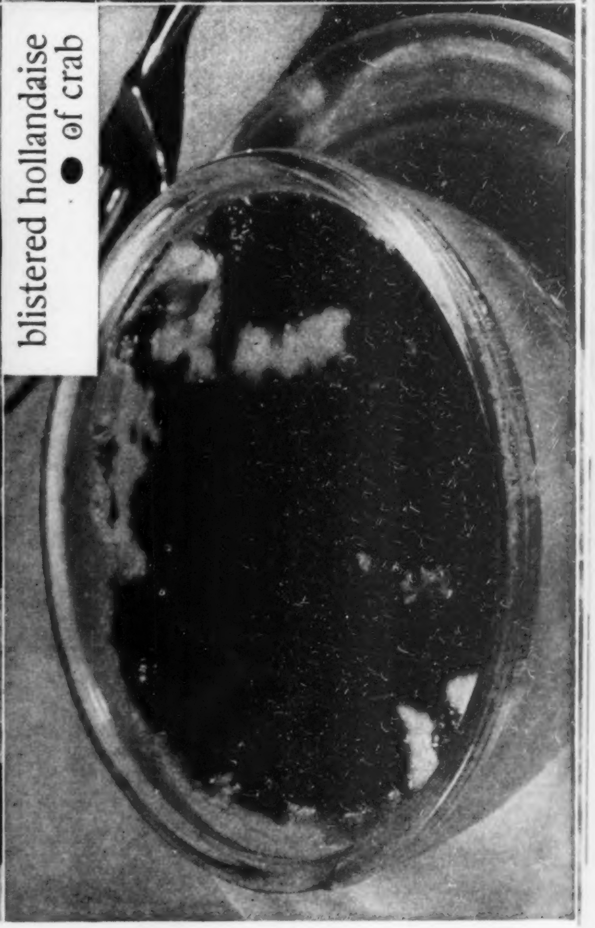

● Kate's popovers

Recipe printed on back of each photograph

● Sarah's spoonbread


● cream of chicken soup


● bananas baked in rum


blistered hollandaise ● of crab

F. M. Demarest

The family cook's album

When I first asked Sarah, the soft-voiced Virginian who ruled my mother's kitchen for a long time, how she made spoonbread she said, "Well, Miss Marie, yo' take yo' aigs—" "How many?" said I. "As many as yo' goin' to need." To get recipes from born cooks, who measure by hand and eye and "feel," takes perseverance or patience or diplomacy. I have the perseverance. It is a collector's instinct—only more fattening than most.—MARNI DAVIS WOOD

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

blistered hollandaise ● of crab

- 1 cupful thick cream sauce
- 1 can crabmeat
- 1 egg, well beaten
- Juice of ½ lemon
- Pinch of nutmeg
- 1 cupful Hollandaise Sauce

MIX cream sauce, crabmeat egg, lemon juice, and nutmeg together. Pour into well-greased casserole and cover with Hollandaise Sauce. If you happen to have any left over from another meal which has become hard, dot it over the top in bits and it will serve just as well. Put in very hot oven or under the broiler until the top is blistered and brown.

Tested by THE AMERICAN HOME

● Sarah's spoonbread

- ¾ cupful white cornmeal *or* ½ cupful yellow cornmeal
- 1 pint milk
- 2 eggs, separated
- 1 tablespoonful butter
- 1 tablespoonful sugar
- Pinch of salt

SCALD milk; stir in cornmeal, butter, salt, and sugar. Remove from fire, add beaten egg yolks. Fold in stiffly beaten egg whites. Pour into covered baking dish or casserole and set in pan of warm water. Bake in moderate (350° F.) oven for 1 hour. Just before serving, remove cover and let top brown.

Tested by THE AMERICAN HOME

● bananas baked in rum

- 1 banana per person
- Juice of 1 lemon
- Dash of cayenne pepper
- Rum sauce

PEEL and cut in half lengthwise, 1 banana per person. Arrange in lightly buttered casserole and marinate in lemon juice and pepper for ½ hour. Cover with rum sauce and bake in moderate (350° F.) oven for 20 minutes. Serve hot.

Tested by THE AMERICAN HOME

Rum sauce (*for each 2 bananas*)

- 1 egg yolk
- 2 tablespoonfuls sugar
- 2 tablespoonfuls Jamaica Rum
- 1 egg white, stiffly beaten
- ½ cupful whipped cream
- Grated rind of 1 lemon

Add sugar to egg yolk and blend well. Add rum, mix, and add the stiffly beaten egg white, whipped cream, and lemon rind.

● Kate's popovers

- 1 pint flour
- 1 cupful milk
- 3 eggs

MIX flour and milk and add eggs. Beat vigorously for at least 5 minutes. Pour into hot greased muffin tins or custard cups and bake for half an hour, beginning with hot (500° F.) oven and decreasing gradually to moderate (350° F.) as popovers begin to brown.

Tested by THE AMERICAN HOME

● cream of chicken soup

- 1 tablespoonful butter
- 1 clove garlic
- 1 tablespoonful flour
- 1 quart chicken stock
- 1 small bay leaf
- ½ cupful rich milk
- Pinch of mace
- 1 egg yolk
- Salted whipped cream

CRUSH garlic and put it in top of double boiler with the butter. Add flour and stir to smooth paste. Add chicken stock gradually, stirring constantly. Add bay leaf, milk, and mace. Bring to scalding point, remove from fire, and stir in the well-beaten egg yolk. Pour into cream soup dishes and garnish with 1 teaspoonful salted, whipped cream.

Tested by THE AMERICAN HOME

● Nancy's chocolate gelatine

- 1 quart milk
- 1 ½ cupfuls sugar
- 1 cake (8 squares) bitter chocolate, melted
- 4 tablespoonfuls gelatine soaked in
- 2 tablespoonfuls cold water
- 2 egg whites, stiffly beaten

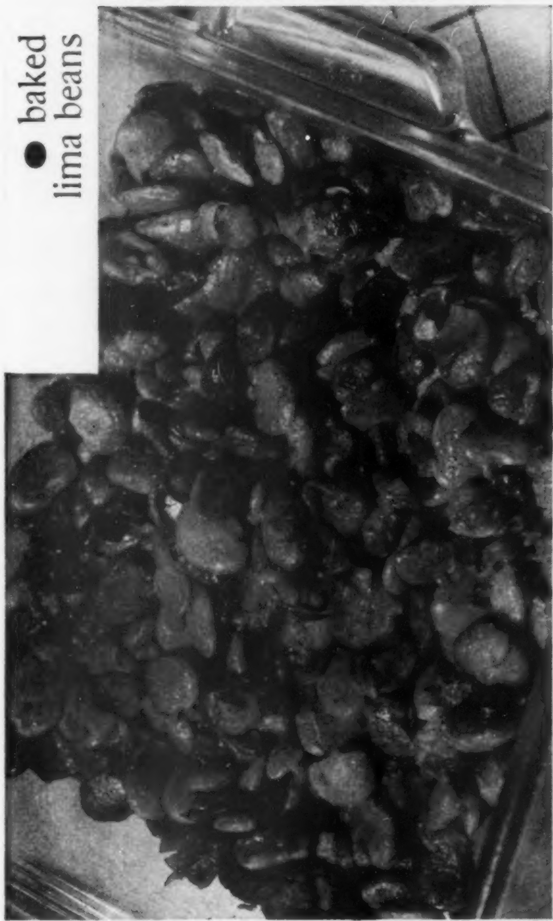
HEAT milk and add sugar which has been heated for about 10 minutes in a slow (250° F.) oven. Add gelatine and melted chocolate. Blend thoroughly and fold in egg whites. Pour into oiled mold and let stand in refrigerator 4 hours.

Tested by THE AMERICAN HOME

Hot vegetable entrées for October luncheons

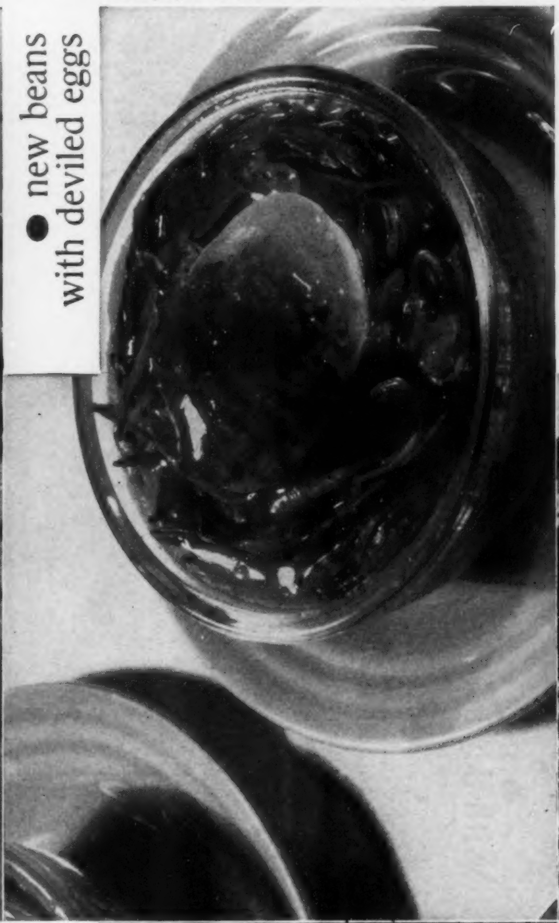
The downtown luncheon crowd, consisting of business men and women, prefer restaurants that specialize in plain, well-cooked vegetable dishes, similar to the recipes given on this page. The menu is complete when the entrée is supplemented with soup or tomato juice, rolls, butter, beverage, and a simple dessert. Why not try a restaurant luncheon with a homemade origin on your family?—Marie L. Casteen

Recipe printed on back of each photograph



● baked lima beans

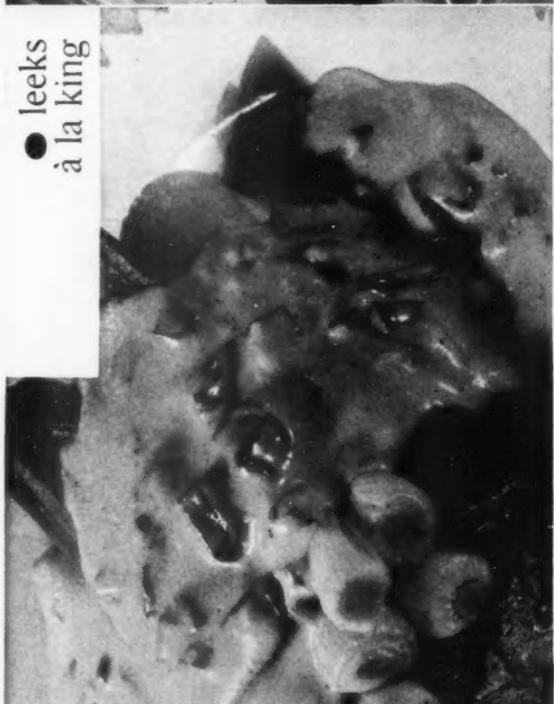
Recipe printed on back of each photograph



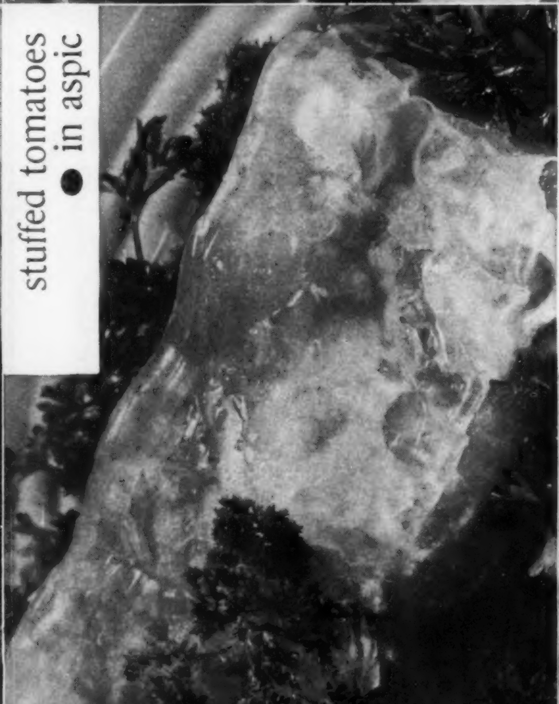
● new beans with deviled eggs

Recipe printed on back of each photograph

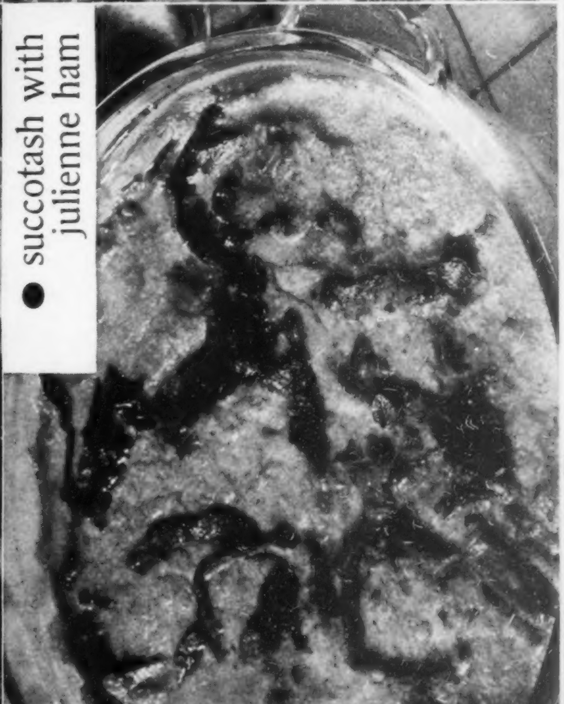
● baked tomatoes—macaroni and cheese



● leeks à la king



stuffed tomatoes ● in aspic



● succotash with julienne ham

F. M. Demarest

Hot vegetable entrées for October luncheons

The downtown luncheon crowd, consisting of business men and women, prefer restaurants that specialize in plain, well-cooked vegetable dishes, similar to the recipes given on this page. The menu is complete when the entrée is supplemented with soup or tomato juice, rolls, butter, beverage, and a simple dessert. Why not try a restaurant luncheon with a homemade origin on your family?—Marie L. Casteen

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

● succotash with julienne ham

2 cupfuls canned yellow bantam corn
2 cupfuls canned lima beans
1½ cupfuls light cream
1 tablespoonful butter
Salt and pepper
⅓ cupful boiled ham, cut in julienne strips
1 teaspoonful minced onion

After corn and lima beans have been drained, pour into saucepan and add cream and seasoning. Simmer over low fire until cream has thickened slightly. Pour into greased baking dish and bake in moderate (350° F.) oven until slightly browned.

Remove from oven and spread ham and onion mixture (which has been fried lightly in butter) on top. Serves four.

Tested by The American Home

● stuffed tomatoes in aspic

6 small firm tomatoes
2 cupfuls chicken salad
2 tablespoonfuls mayonnaise
1 teaspoonful gelatine, dissolved in
1 teaspoonful cold water
Aspic jelly

Peel tomatoes and remove pulp, having opening in tops as small as possible. Sprinkle insides with salt and let stand, inverted, for about 10 minutes. Fill with chicken salad. Cover tops with mayonnaise which has been mixed with the dissolved gelatine. Decorate top with sliced sweet pickles, sliced olives, or truffles. Place a pan in ice water, cover bottom with aspic jelly mixture and let stand until firm. Arrange tomatoes on jelly garnish side down. Add more aspic jelly mixture, let stand until firm and so continue until all aspic is used. Chill thoroughly, turn on serving dish and garnish around base with parsley.

Tested by The American Home

Aspic mixture

4 chicken or beef bouillon cubes
4 tablespoonfuls gelatine, soaked in
8 tablespoonfuls cold water
4 cupfuls boiling water
4 tablespoonfuls lemon juice
Salt and pepper

Dissolve cubes in hot water, add soaked gelatine, lemon juice, salt and pepper. Strain through double thickness of cheesecloth.

● leeks à la king

16 to 20 leeks, depending on size
1 cupful medium cream sauce
1 tablespoonful diced green pepper
1 tablespoonful diced pimiento
Salt and pepper
4 slices buttered toast

Wash, trim, and cut leeks in uniform lengths; divide into 4 portions and tie in bunches. Cook until tender in boiling salted water; drain, season and add butter. Mix green pepper and pimiento into cream sauce. Place leeks on buttered toast and pour sauce over near center of bunch.

Tested by The American Home

Medium cream sauce

1 cupful milk
1 tablespoonful flour
1 tablespoonful butter
¼ teaspoonful salt

In top of double boiler melt butter, add flour, and mix to a smooth paste. Add milk, stirring constantly, and cook until thickened.

● baked tomatoes with macaroni and cheese

2 cupfuls cooked macaroni
2 cupfuls cream sauce
2 tablespoonfuls light cream
1½ ounces American cheese
8 medium sized tomatoes

Make cream sauce in top of double boiler; when finished remove ½ cupful for glaze. To remainder, add 1 ounce cheese which has been cut into small pieces, and stir until cheese is thoroughly melted and blended with cream sauce. Add cooked macaroni, mix and season more if necessary. To the ½ cupful cream sauce add the cream and reheat. Cut remaining cheese into thin slices for garnish.

Scoop out centers of tomatoes, sprinkle inside with salt. Fill each tomato with macaroni and cheese mixture, top with a slice of cheese and cover with the cream sauce and cream. Bake for 30 minutes in a hot (400° F.) oven.

Tested by The American Home

Cream sauce

2 cupfuls milk
2 tablespoonfuls flour
2 tablespoonfuls butter
½ teaspoonful salt

● new beans with deviled eggs

¾ pound string beans
½ pound wax beans
1 cupful lima beans
4 halves of deviled eggs

Cook beans separately in boiling salted water; drain and season. Heat and butter 4 egg shirrer dishes or individual casseroles. Arrange string beans in circle around outer edge of dish; wax beans in circle next to string beans, and place lima beans in center.

Pour several tablespoonfuls of vegetable stock, seasoned with salt, pepper, and butter over beans and garnish with half a deviled egg. Vegetable stock thickened slightly with cornstarch and seasoned is poured over egg to form a glaze. Bake in moderate oven (350° F.) for 10 or 15 minutes before serving.

Tested by The American Home

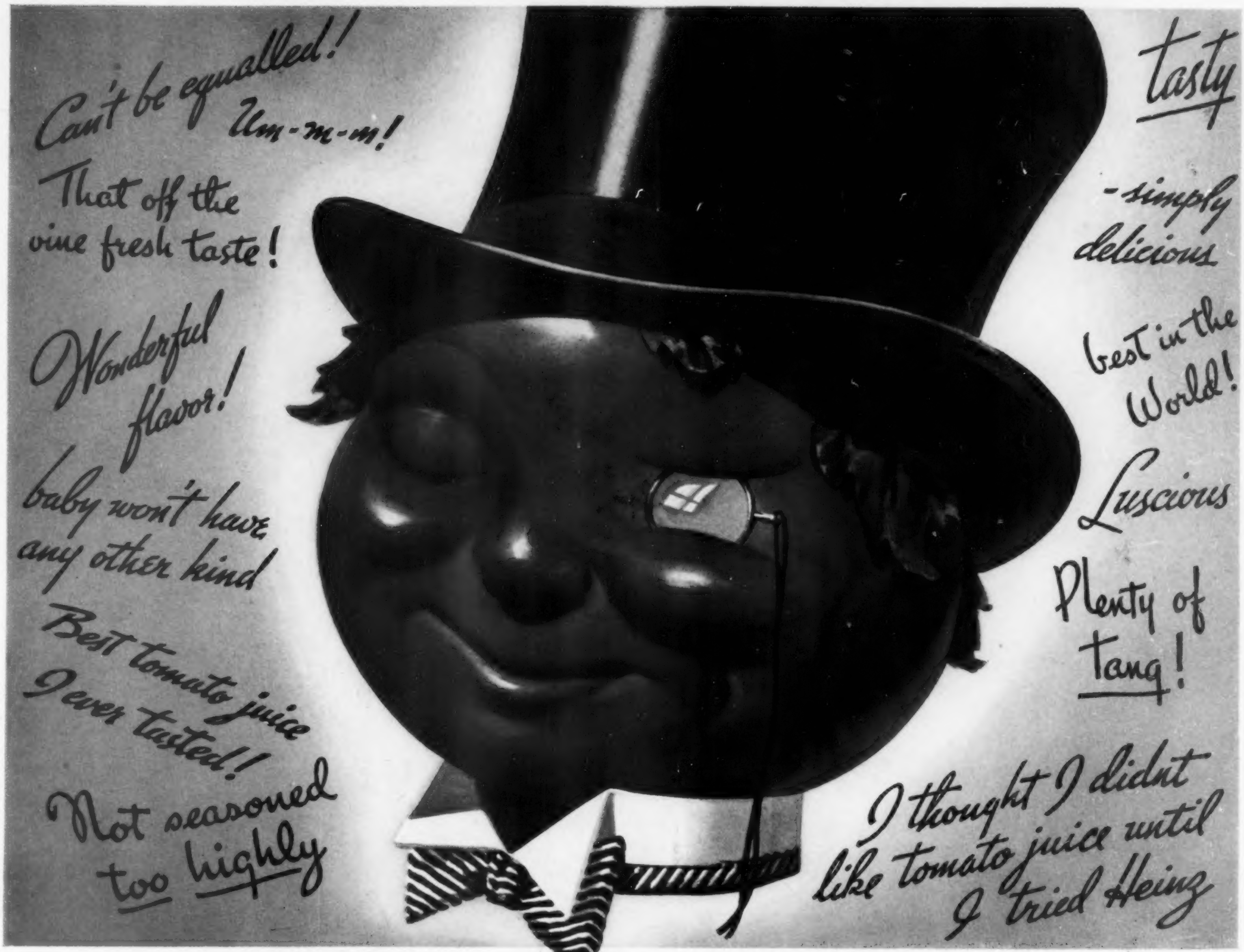
● baked lima beans

1 pound dried lima beans
½ cupful olive oil
½ cupful finely chopped onion
2-3 teaspoonfuls salt
½ teaspoonful white pepper
½ teaspoonful paprika
½ cupful chopped green pepper

Soak beans over night. Next morning drain and cook in boiling salted water until tender. Drain. Pour into greased casserole. Cook onions in olive oil until golden brown, and pour over beans. Add green pepper, and a small quantity of boiling water.

Bake in hot oven (400° F.) for about 1 hour. If beans become dry, add more water. Six servings.

Tested by The American Home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Luscious
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Heinz Tomato Juice

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NEW! All-hair "Bigelow" Rug Cushions! Bigelow-Sanford Carpet Co., 140 Madison Ave., N.Y.

Make your floors dramatic!

[*Continued from page 365*]

glass mosaics are usually employed only for wall decorations—very seldom for flooring.

Rubber, cork, metal, and glass floors, the extensive use of which is comparatively recent, are much used in modern decoration—either by themselves or in combination with other materials.

Cement and composition floors are generally laid in a plastic state, with a trowel or float, and are sometimes rubbed or polished before the material has completely hardened. The color possibilities of these floors are tremendous, either by the use of pigments or aggregates in the mixture, or, in the case of cement floors, merely by painting at completion. It is sometimes difficult to realize how easily that old bit of concrete in the basement, or that anemic-looking tile in the vestibule, can become the softest terra-cotta or the most brilliant lapis lazuli, merely by the judicious use of a little paint!

Volumes have been written on the care of floors, and certain special modern floors may require unusual or special treatment but, in general, all floors are improved by waxing—and ruined by the use of water. A good floor wax cleans the floor, improves and intensifies the color, and protects the material of which it is made. Even floors that have to withstand heavy traffic, can bear it well if properly and frequently waxed, which because the wear is on the wax, being constantly renewed, forms a protective film over the surface of the floor.

And there seems to be a prevalent idea that only wood floors should be waxed. It is, however, a fact that marble, terrazzo, cork, and other floors require waxing just as much as wood. Floors, like old furniture, should shine with that dull but brilliant luster which only wax can give. Sometimes, to avoid slipperiness, a very high polish should be avoided, but when all is said and done, there are few details of a well-kept interior, more charming than the soft, satiny glow of lights reflected on waxed and polished floors.

And finally, a most vital factor in the design of all floors, is the color. This is a most important matter, and worthy of the most careful consideration. Again the choice is infinite, for the color range is all the way from white to black, and back again. In fact, I can think of almost no color that wouldn't be the right thing somewhere. Wait—yes, I can! That peculiarly sickening shade of golden-oak, so much a part of our brownstone era, and seemingly so beloved of our grandmothers, really belongs only in the hands of Mr. Vogt, the celebrated house-wrecker. . . .

The modern dressing table

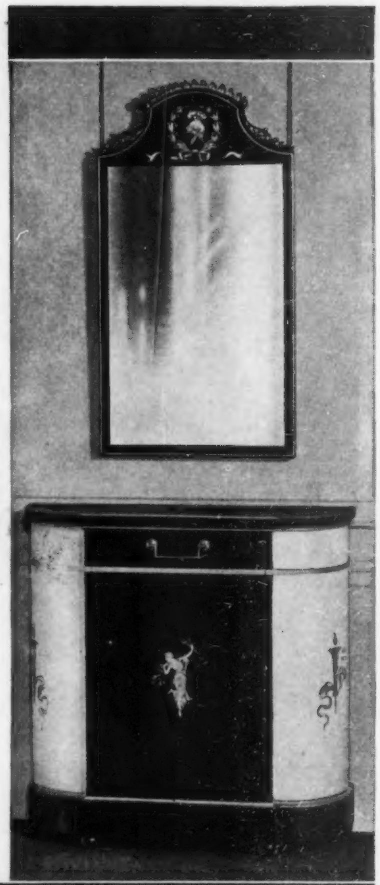
[*Continued from page 373*]

rangements could be planned to suit your particular needs. To make our dressing closet complete, we have provided shoe racks, hat shelves, and a full-length mirror on the door.

Even if you have no extra closet, you can still have a dressing table in your one-room apartment by making use of the charming French poudreuse which looks just like a table when it is closed but magically produces a mirror and three compartments when its hinged flaps are raised. Some of the poudreuses have shallow drawers below the compartments and sliding shelves that pull out. We have sketched a poudreuse in a living room setting to show how well adapted it is for a dressing table in disguise. It is just as attractive and convenient in a bedroom, especially if your furniture is in one of the French styles. There it can remain open all the time and be adorned with dainty French figurine lamps and old French pottery and pewter accessories.

We are practically at the end of our space and we haven't begun to say all we want to about accessories. We have some sketched, however, so we shall describe them very briefly. The triple mirror equipped with side lights is a useful version of the type of mirror preferred by most women for their dressing tables. The long bulbs have revolving shields which make it easy to concentrate the light just where you want it. If you like the idea of the revolving shields you can buy separate lamps similarly equipped to use with the mirror you already have.

The bottle-and-jar sets just above the triple mirror in our sketches are excellent for the small dressing table. The bottle fits into the top of the jar and serves as its cover. Powder may go into the jar and a lotion in the bottle. Two sets would probably provide for an average supply of cosmetics. The set of three bottles is unusual and very decorative—the bottles have octagonal bases and stoppers and eight-section sides in sculptured effect. The little fat bottle has cabochon-like ornamentation and the square powder box is rather different.



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decorating secrets

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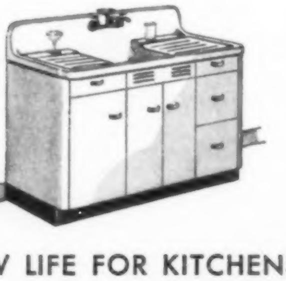

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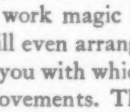

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Dignity and the small house

[*Continued from page 371*]

character is the home of Algernon W. Brown. Unlike the former, its sense of dignity is not dependent upon any one outstanding feature, but rather upon the design as a whole. This house was patterned not from outstanding examples of American extraction, but from those of the Georgian period in England. Contributing to this aspect of stateliness and dignity is the marked symmetry with respect to the fenestration of the main façades, the formally enriched entrance doorway, the ornamented cornice adapted from the classic, and the general effect of solidity produced by a stone structure. Very frequently a feeling of distinction may be achieved merely by the proportions of the door and window openings, and in a measure this has been accomplished in this house. The length of the main body of this house would have permitted a five-window treatment, but instead, three were substituted. These are of unusual width, and of proportionate height. Each is encased on the exterior with a very narrow jamb lining in lieu of the heavy, molded casing which is usually found in masonry structures of this type. A Palladian window, another feature of classic inspiration, ornaments the severe wall at the porch end.

Simplicity shown in the choice of colors offers yet another method of achieving dignity. In this house the stone has been painted white, contrasting sharply with the dull, dark gray of the roof. The shutters repeat the black note of the roof, as do the carriage lamps flanking the entrance. A note of humor is introduced in the color chosen for the front door leaf—a dark terra cotta-red. In consequence this house is known as the "white house with the red door."

In the home of C. G. Novotny, a two-story porch again is the predominating motif, and the main one upon which the design relies to impart a sense of impressiveness. A repetition of columns invariably produces a feeling of austerity. But here, this is mitigated considerably by swinging, elliptical arches connecting these columns above the capitals. Two long French windows and the entrance doorway center upon the openings between these wooden columns, and in themselves are reminiscent of stateliness. To receive the shadows of straight and curved lines created by the porch columns and arches is the wall behind, of finely textured stucco. Quite informal is the stone wing with its bay window, its wooden frieze ornamented with a pattern of auger holes and the naïve dormers peering from the roof. Most fortunate is the setting of this small house, where it can reflect itself in the waters of a private lake.

In the choice of an architectural style lending itself to a dignified design, it may prove wiser to select one whose roots are well embedded in the classic past, than to temper and adapt it to our modern needs without slavishly copying. Each generation composes a new set of living requirements and preferences, and the happy solving of these problems in itself presents a novel form, even when adhering to certain conceptions of form which have proved themselves to be basically satisfying.

We decorate a modern home

[*Continued from page 376*]

mirrors of full length where they are of greatest service.

Here, then, is our "New American" home. Here are its furnishings and decorations. We hope you are as interested as we are! You can see the living-room furniture shown in this article, during the month of October, in the following cities and towns:

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Hartford, Conn., G. Fox & Co.
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Baltimore, Md., Hecht & Co.
Washington, D. C., House & Herrmann, Inc.
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Chicago, Ill., Mandel Bros.
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Miami, Fla., Maxwell Co.
St. Louis, Mo., Lammert Furniture Co.
Westwood, N. J., Westwood Furniture Co.
Dallas, Texas, Anderson Furniture Studio.
Buffalo, N. Y., Joseph Mendleson, Inc.
Alliance, Ohio, John Drake Co.
Mansfield, Ohio, John Drake Co.
Yonkers, N. Y., Brenner Furniture Co.
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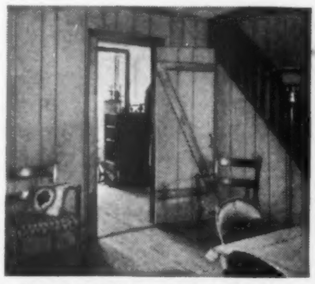

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Fostoria
THE GLASS OF FASHION

The bedroom

[*Continued from page 360*]

when we shall have that beautiful canopied four-poster to complete it. A lovely maple highboy is our choice. It gives adequate drawer space for two occupants. There are deep drawers for "him" and many small drawers for "her" special needs. It is a fine piece and one which will "go" with any future pieces or "go" anywhere in the house if desired. That black imitation mahogany bed is pretty pitiable now beside it. But really, you know, it always was a poor piece. The canopied four-poster may be some time in finding its right home, but some rich warm gray paint on both bed and night table makes it really attractive—not as sham mahogany but as a painted piece which picks up the exact color of the gay little bowknots in our wallpaper. And what a lovely color scheme we have—yellow and gray on walls, maple and gray against them, and a soft green underfoot. And don't forget to put a simple glass knob or a good brass handle on the night table drawer—much better than the hardware on it originally.

On the gray painted bed we put a plain candlewick spread—one with character, not one of those namby-pamby spreads which almost make us dislike all candlewick spreads. A green background, squared off in tufts of dark green, tan, white, and yellow. Well worth the change, don't you think? A white lamp with a white shade and green ribbon on the night table—a pleasant foil against the yellow walls, light enough for both to read by. Flower prints that are so cheap and in such good taste, are grouped between the highboy and the low bed to stop the eye between these ungainly differences in height. Please do not "scatter" them. They are far more attractive as they are!

And here we are on the other side of the room, pretty well pleased, so far. The original chair—well, the last I saw of them they had reached a new low of $6.95 but the comfort of them remained as inexorable as ever. A shame really, that such uncompromising hardness should ever have been called a chair. Nothing to "save" of course, since neither fabric nor structure is worth the cost of a new covering or a soft pillow seat. We selected a barrel chair, good enough to warrant as many coverings as we shall ever want, and used a glazed chintz with white ground sprinkled with tiny green leaves, so well covered with the green, that there is little danger of the white soiling too soon for practical use.

The kidney-shaped dressing table, although small, was given a dignified dress of gray moiré, flat pleated onto a straight wide band across the top, and down the fronts of the skirt. The top, painted the same gray of the bed or covered with a fitted mirror top. A maple mirror, copied from a fine antique, gave the ensemble more importance as decoration between the two windows. The two new lamps are gay with colored china flowers, and their shades are the same cross-barred white as that of the night table lamp. The maple stool shed its skimpy little ruffles and covered with a rough weave fabric, striped in yellow, green, and tan, assumed the look of a real piece of furniture.

Nothing left now but the curtains. If you don't believe us when we say they just aren't good enough, try cutting them out and holding them up against the windows of our "after" bedroom. In fact, we should like to make this test compulsory for every tie-back addict!

Except where absolutely needed for privacy, no small window should be cluttered with both glass curtains and draperies. It gives an unbearably stuffy feeling as well as an overdressed, fussy look. Those we selected solve the problem of privacy, yet serve competently as dignified window dressing. They are of a new dotted swiss, gathered at the bottom in a deep ruffle effect, and drape beautifully. Tie-backs of painted china, a shaped wood valance painted the same green as our carpet—and we think we've solved our bedroom problem. Neither too masculine nor too feminine; the colors fresh and cool; the beginnings of a really fine bedroom with two good pieces as a foundation for the future—blending harmoniously with temporary pieces that are now pleasing and if not perfect, at least in good taste. And achieved as were the other two rooms, at incredibly small expense and effort.

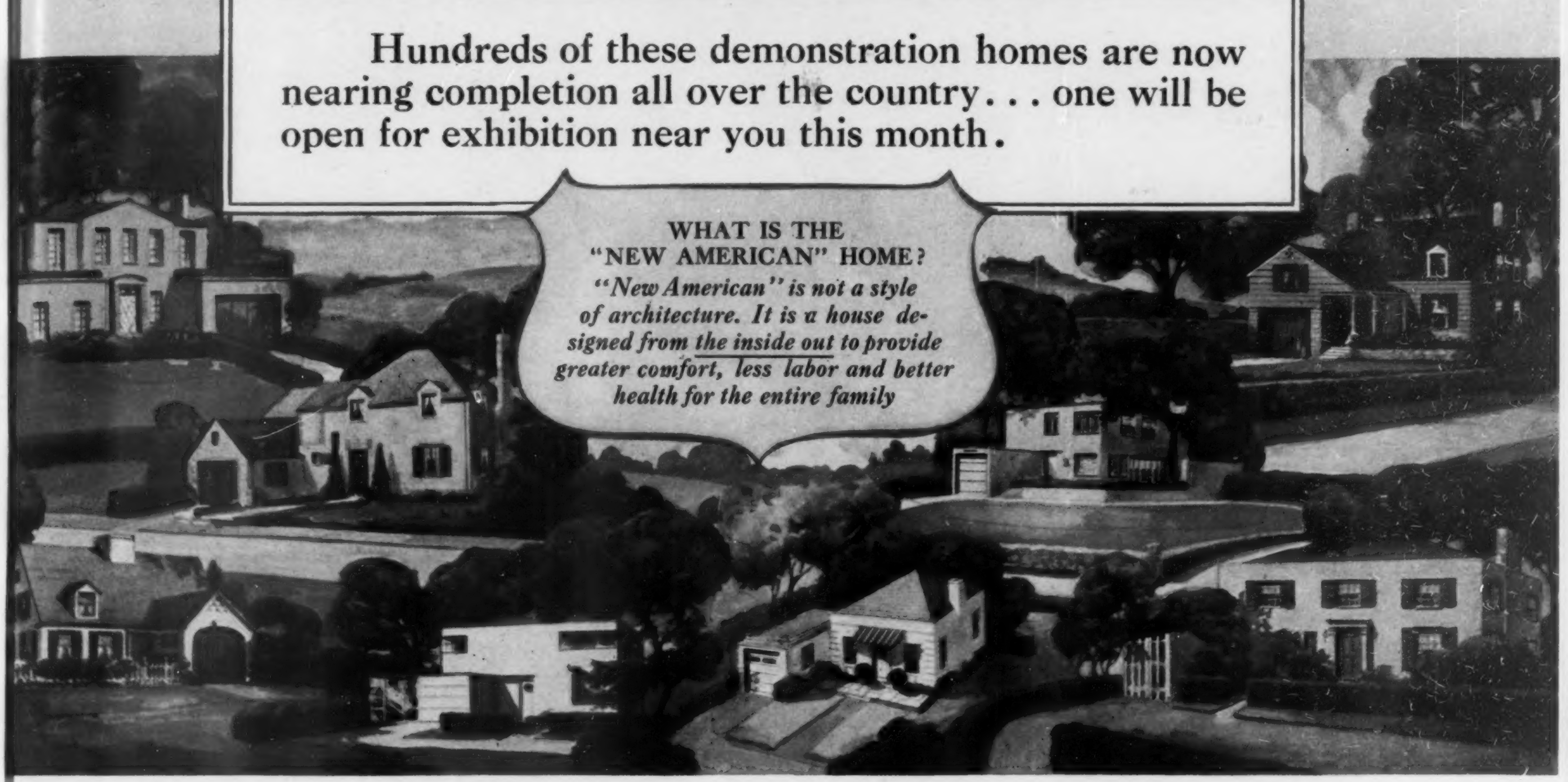
The furnishings used in this room are as follows:

The white pottery lamp was used on the night table. Beside it is one with a white base, gold lines and flowers are in green, yellow, rose and a touch of blue. The shades are cross-barred material pleated and trimmed with green bows. From Paul Hanson Co. The gray moiré for the dressing table can be obtained from F. Schumacher and Co., 50" wide and about $3 per yard.

The yellow wallpaper is one of Richard E. Thibaut's and costs about 70¢ per roll. For the dressing table stool we used a rough-weave striped material in yellow, white, tans and browns, and dark green. From M. H. Rogers, Inc. The rug is a Masland, in soft

Come..look..marvel at the "New American" Home

Air Conditioning... All-electric kitchen... Scientific lighting... Automatic heat... Electric laundry..



Hundreds of these demonstration homes are now nearing completion all over the country... one will be open for exhibition near you this month.

WHAT IS THE "NEW AMERICAN" HOME?

"New American" is not a style of architecture. It is a house designed from the inside out to provide greater comfort, less labor and better health for the entire family

LAST SPRING 9,000 architects entered the General Electric architectural competition. And from it came the "New American" home—an entirely new conception of what a dwelling place for American families ought to be like. It is a type of house designed from the inside out instead of the other way round.

These "New American" homes are not any particular style of architecture. On the outside they may be Colonial, or Georgian, or even so-called Modern. But *inside* they all have one thing in common ... they are the most livable houses you ever saw.

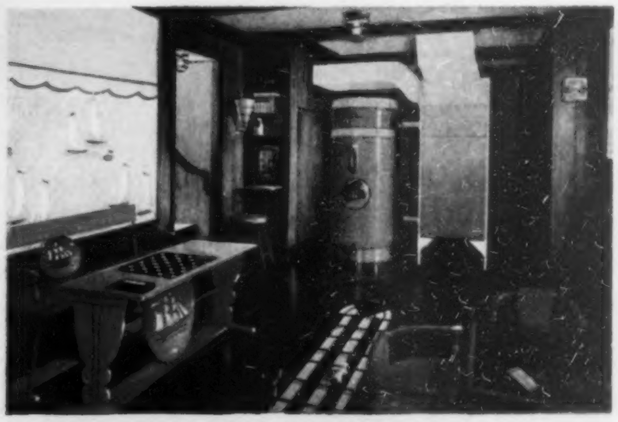
As the leading maker of equipment for the home, the General Electric Company is vitally interested in improved standards of living for American homes. So we have sponsored the building of hundreds of "New American" demonstration homes in population centers all over the country. G-E does not build these houses. They are put up by local builders, and financed locally. They are on free public exhibition for a short time, and will then be sold.

By all means go to see the "New American" home nearest you. It shows what can be done to provide new standards of health, comfort and convenience for the entire family—in a new house or your present home. We invite you to visit the "New American" home immediately, and to send for the free 16-page illustrated booklet "How to Make Your Home 'New American'." Any G-E dealer will tell you where the nearest house is, and the booklet may be had by writing General Electric Company, Demonstration Home Department, 570 Lexington Avenue, New York, N. Y.

NO "BLUE MONDAYS" HERE—*The laundry in this house is a pleasant place. G-E equipment does the heavy work at the flip of a switch. And think of the money you save on laundry bills.*

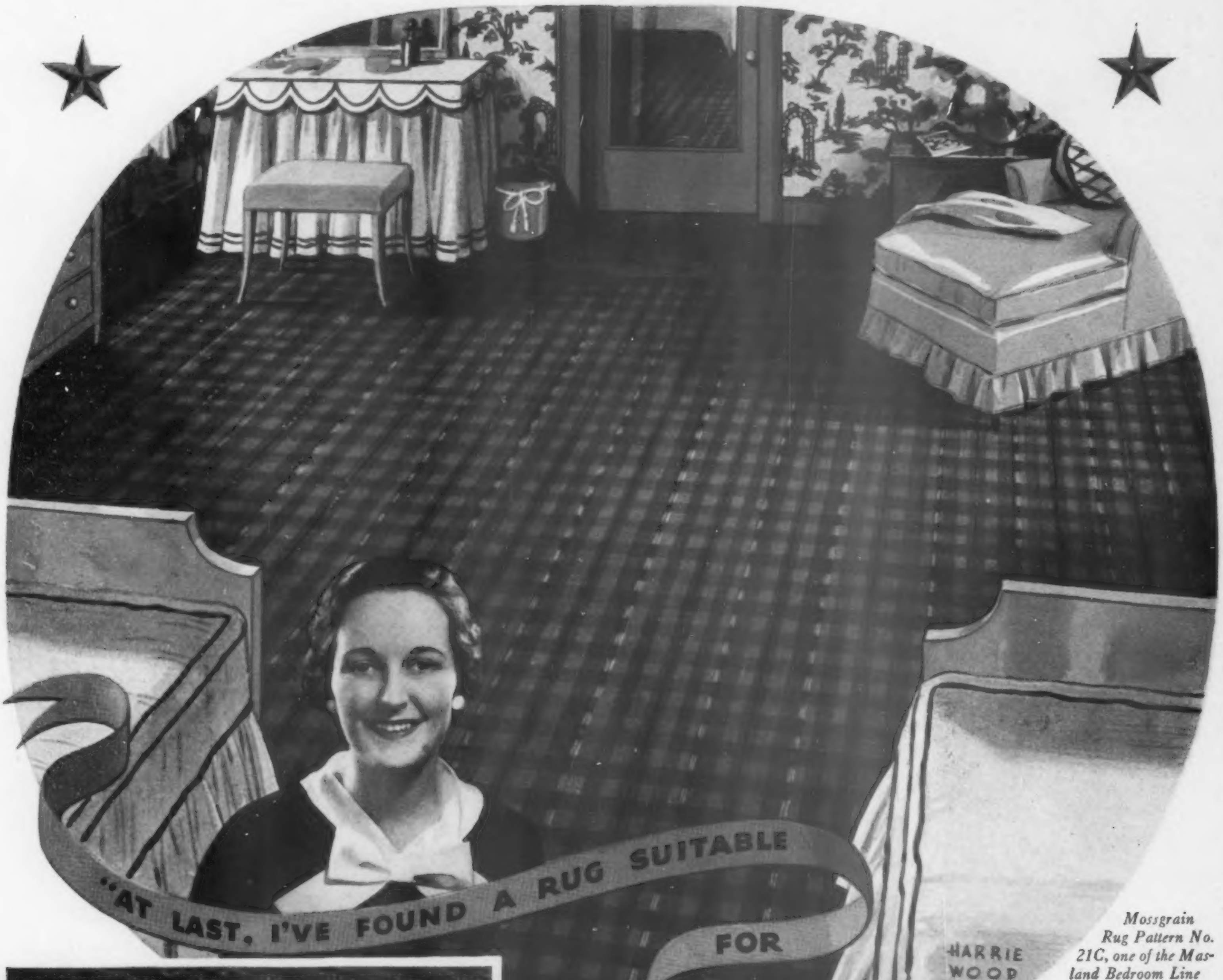
It's easy to get breakfast or entertain at tea in the "New American" home. With G-E appliances you can prepare a meal right on the table.

COMPLETE ELECTRIC KITCHEN—*Kitchen "work" isn't really work at all in the "New American" home. The servants are "built in"—by General Electric. All working surfaces are adequately lighted.*



AIR CONDITIONING—*The "New American" home is air conditioned throughout, and heated economically by a G-E Oil or Gas Furnace electrically controlled. The cellar becomes a pleasant recreation room.*

Ask any GENERAL ELECTRIC *dealer where to see the "New American" Home*


"AT LAST, I'VE FOUND A RUG SUITABLE FOR THE GIRLS' ROOM"
HARRIE WOOD

Mossgrain Rug Pattern No. 21C, one of the Masland Bedroom Line

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that makes them so delightful for bedrooms. Cool, clear colors and a very decided rough-and-smooth texture. We've pictured Briar—one of four new colors.

At some time, you've heard some mother make just that remark. And if we know our growing-daughters, it's our opinion it must be a relief to be able to go (daughter-with-ideas in hand) into any good store and find *the right sort of rug for a bedroom.* Ours are just that, designed for just that. All wool, in charming colors with soft, full textures. Made, of course, with our own exclusive Layflex backs. All very fine and practical and inexpensive ($4.95 to $39.50 depending on size and quality). For a free folder showing these rugs, write W. & J. Sloane Selling Agents, Inc., 577 Fifth Avenue, New York; C. H. Masland & Sons, Inc., Carlisle, Pa.

Masland *Bedroom Rugs*

Masland also makes ARGONNE, "The Rug Children Won't Wear Out"

green with unusual texture. The price range is very reasonable and they can be purchased in many sizes. From W. and J. Sloane, Inc., Selling Agents. From Sibyl G. Wilson comes this candlewick spread, called "Scotch Plaid," in green with darker green, yellow, and white rows of tufting forming the plaid. The sunfast chintz has a white ground covered with three-leafed clovers in shades of green. Morton Sundour Co., Inc. sells this for about $1 per yard (through your decorator), 34″ wide. We used it on the barrel chair. The barrel chair comes from the Baker Furniture Factories and of course the construction is of the best and it is very comfortable for either a man or a woman. The china tie-backs for the curtains are shown large so that you may see the detail of the flowers, which come in yellow, rose, and green with white background. One pair will do for the two windows, if you drape the curtains as shown in the picture. From W. and J. Sloane, Inc. The curtains are dotted swiss, trimmed with fluting of the same material. The flounce at the bottom makes them drape gracefully. From Bartman and Bixer, Inc. The maple highboy is from the W. F. Whitney Co. It is a handsome piece and will improve the appearance of your room enormously. The mirror is from the same company and the frame is of maple. The glass knob for the night table is of molded glass, in crystal. From Sack, Inc.

The dining room

[*Continued from page 358*]

Open weave net glass curtains let in the sun and keep out the neighbors when we eat. The overdraperies are simple but dignified, hung on a cream wooden rod with large wooden rings, the color picking up the colors in the wallpaper and furniture. The chair seats are upholstered in a prune, Dubonnet, and blue-green striped heavy dull-finish satin, practical for family wear both as to texture and color and again harmonizing with our color scheme.

A pair of pots in a lovely green, almost turquoise, provide growing green when cut flowers are scarce or too expensive to use lavishly. A small square of plate glass protects the table and adds its own bit of sparkle and bright reflections. A large low bowl of blue-green pottery gives off lovely green reflections all about it.

For so little have we achieved so much. No longer "dated" and no longer mediocre, it is just as practical as the old drab original and how much warmer and alive! A room that is frankly not attempting to be near-elegant, but a room that is smart, practical, and dignified enough for getting any dinner party of a tired family off to a gay start. All of the changes in these rooms were made with actual materials, furnishings, and accessories. They are not an artist's imaginative sketches. For this "after" dining room we used the following, the actual photographs being shown on page 358:

MATERIALS AND FURNISHINGS USED

Pots for ivy—and table bowl—Hall House, Inc. Hardware from Sack, Inc. Curtain net for glass curtains—The Quaker Lace Co. has this in panels or by the yard. Wallpaper from Richard E. Thibaut and Co. at about $1.75 per roll. Striped material for chair seats about $3.50 per yard, 50″ wide, from R. E. Thibaut and Co. (Two yards should cover six chairs.) Drapery material also from Richard E. Thibaut and Co. 50″ wide and approximately $3.75 per yard. The paint is an oil coloring from Pittsburgh Plate Glass Co. Paint and Varnish Division and can be mixed by your painter or by yourself.

The living room

[*Continued from page 359*]

the same color as the window valance. All the fabrics used are sturdy, colorful, but not strident and of good quality for hard wear. They were selected with a view of their becoming softer and more livable when aged—and therefore worth their cost.

One rug, a lamp, a coffee table, simple home-made bookshelves and fabrics are the total investment in this "after" living room. To our mind, a small investment for the orderly, livable charm acquired; an investment in a rented house from which its occupants and not the landlord will get full benefit.

FURNISHINGS USED IN REDECORATING

The materials and furniture used in redecorating this living room are as follows: Linen on wing chair from S. M. Hexter and Co. 50″ wide and about $5.25 per yard. Portière fabric from H. B. Lehman-Connor 50″ wide and about $3.75 per yard. Blue voile for curtains from S. W. Heim and Co. 38″ wide. Slipcover material for couch from The Greeff Co., Inc. Wood poles and rings from H. L. Judd Co. Standing lamp from Lightolier. Butler's table from the Baker Furniture Factories, Inc.

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You may change your furniture, your make of automobile, your home, perhaps even your friends, but your pattern of sterling is something you will always keep. It will be a life-long companion of loveliness and service. One of TOWLE's patterns has just the beauty *you* will enjoy through the years.

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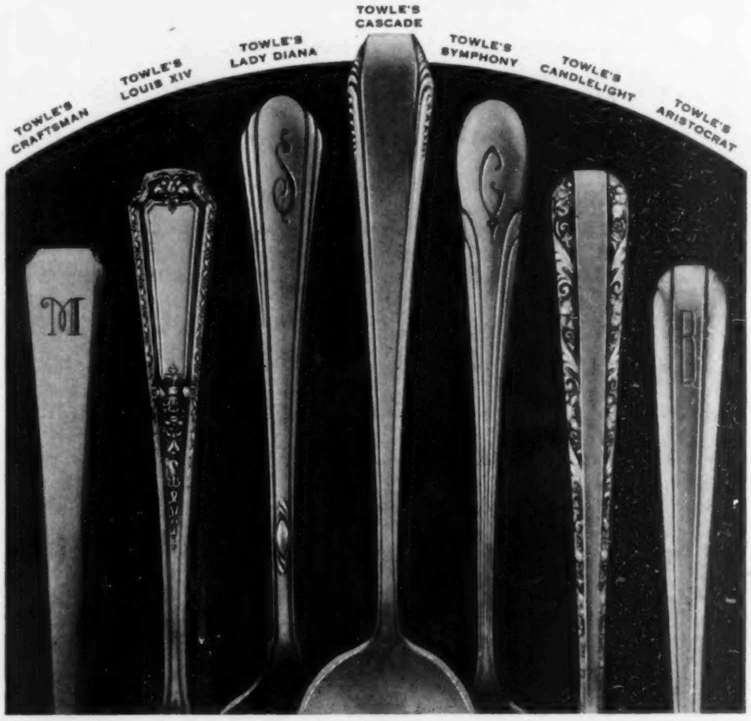

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The latest Hospitality Tray

Sparkling with ideas

Hilarity reigns this season. The new Toastmaster Hospitality Tray is on the scene . . . and Toastmaster is making beautiful toast for all jolly "snack" parties. ★ Everything's new about this Hospitality Tray . . . and everything is in matching design. ★ First innovation . . . individual snack plates in lovely Fostoria crystal, "The Glass of Fashion." New Fostoria appetizer dishes to match. New tray in choice of woods. Second innovation . . . folding stand for only a little more. With tray, a permanent coffee table. ★ Best of all, Toastmaster itself—essential to the successful "hospitality" party, for Toastmaster alone has a Flexible Toast-Timer that times each slice individually and automatically—longer when the Toastmaster is cool—shorter when it's hot. One slice or a hundred—they're all alike—each the same shade of brown. ★ "Only Toastmaster makes perfect toast every time for everybody"—at parties or breakfast table. ★ See Toastmaster wherever quality appliances are sold. Send to McGraw Electric Co., Waters-Genter Division, Dept. 1012, Minneapolis, Minn., for new booklet, "Help-Yourself Parties." It tells what to serve at Toastmaster Hospitality parties. . . *R.S.V.P.*

Toastmaster

with Hospitality Tray

Transforming ugly ducklings

Gerald K. Geerlings

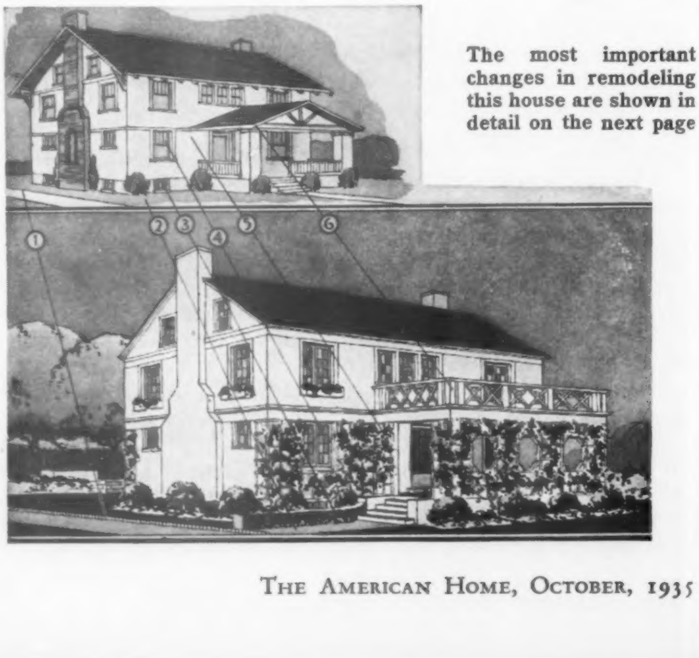
THERE are countless houses which cannot be said to have any well-defined family tree, with roots going back to any of the various well-known styles. The only possible classification is to call them "solid citizens." Erected about two or three decades ago, what they lacked in finesse of style they made up in sound construction. They are still perfectly good for all living intents and purposes, when modern improvements have brought their internal equipment up to date. Doing so, however, still leaves them bogged so far as external recommendations are concerned.

The problem of making the exterior attractive is just as common sense-ical as installing electricity. Given a choice of living in either the upper house at the bottom of the page, or the one below it, you would select the lower, just as quickly as though the choice were between two houses, one illuminated with kerosene lamps, the other with electricity. Yet perhaps you may not have noticed that your house too could be similarly enlivened and refreshed by some minor exterior alterations. If it doesn't look like the one at the bottom of the page, or this house reversed from left to right (look at it in a mirror for the reversed effect), perhaps it may have some similar failings. If you are open-minded and forward-looking, without being too intent upon preserving the existing faults for sentiment's sake, there should be some value in carefully scanning the various details with an eye toward making them your own.

Detail Number 1. It is every man's problem in every house to keep the grass neatly trimmed along the garage drive. Add up all the snipping time during an entire summer, and you may find it is not any less than it would take to put in the tile curbing shown in detail. If the drive is concrete and already in place, naturally this suggestion is out of order. But if a non-concrete drive is below the lawn level, even a few inches, give this suggestion some consideration. Roofing tile are buried vertically (perhaps ⅔ their length) and aligned, with the top of the tile being on a level with the lawn. If the bottom ends of the tile were to be covered with concrete it would be all the better. The job could be done in segments, if you did it yourself, so it wouldn't be too back-breaking. Once it is completed, and the lawn grown, you can run the lawnmower over the edge and forget about snippers. The few blades of grass which persist in growing over the edge will be an advantage. Don't worry about them.

Detail Number 2. The garage drive and the walk going from the porch to the front sidewalk, not only repeat on each other's jobs, but woefully cut the lawn in two. The little plan on the left in the detail column (next page) shows this division, but gives no idea of the difficulty of landscaping such a plot. The revised view of the house, and the new plan at the right of the existing one, eliminate the former walk toward the front. The steps and walk from the porch lead to the *side* toward the drive, instead of toward the *front.* This makes more effective planting possible. But, more important, the porch can then be screened from the passers-by so that it can be used as an outdoor living room.

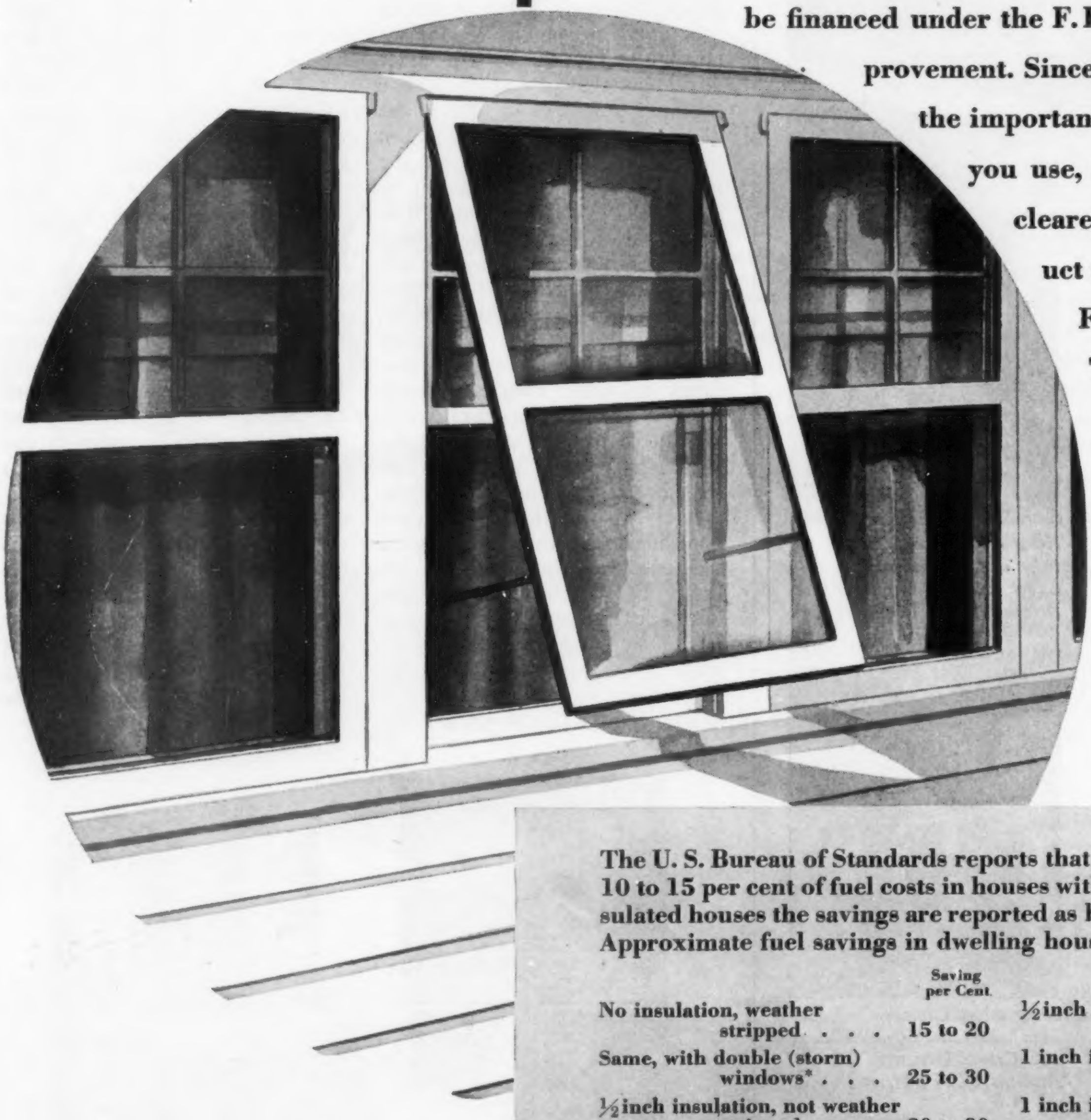
Detail Number 3. The duty of basement windows should be twofold: to admit light, and to remain unobtrusive on the exterior. In the upper drawing the base-



The most important changes in remodeling this house are shown in detail on the next page

YOU GET YOUR MONEY BACK

● Winter Windows make your home easy to keep at an even heat. They eliminate drafts. They cost very little money. And you get your money back because you use so much less fuel. Thus, you give your family better health and greater comfort at what is really no cost at all. It is high time to think of winter, and you will be well repaid if you make Winter Windows the first thing of which you think. Call your local lumber dealer today. Remember that storm sash may be financed under the F. H. A. as a permanent improvement. Since double glazing doubles the importance of quality in the glass you use, make sure you get the clearer, brighter, flatter product made by Libbey·Owens·Ford Glass Company . . . Toledo, Ohio.



WINTER WINDOWS

reduce the cost of heating

●

The U. S. Bureau of Standards reports that Winter Windows save from 10 to 15 per cent of fuel costs in houses with no other insulation. In insulated houses the savings are reported as being as high as 60 per cent. Approximate fuel savings in dwelling houses:

	Saving per Cent		Saving Per Cent
No insulation, weather stripped . . .	15 to 20	½ inch insulation, with double window*	About 50
Same, with double (storm) windows* . . .	25 to 30	1 inch insulation, weather stripped . . .	About 50
½ inch insulation, not weather stripped . . .	20 to 30	1 inch insulation, not weather stripped . . .	30 to 40
½ inch insulation, weather stripped . . .	About 40	1 inch insulation, with double windows*	About 60

Taken from circular of the U.S. Bureau of Standards No. 376, entitled Thermal Insulation of Buildings.

*"Double Windows" ARE WINTER WINDOWS

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QUALITY GLASS

Save UP TO 1/3 of your Painting Costs

House at Lancaster, Penna. Architect, Melvile Nauheim, New York City. Roof, Cabot's Creosote Stained Shingles; walls painted with Cabot's Old Virginia White.

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Cabot's Collopakes owe their greater hiding power and longer life to a patented process which divides the pigments from 100 to 1000 times finer than in ordinary paints. They are the *only* paints which give you the advantages of this process. For further information, sign and mail coupon below

House at Beaumont, Texas, five years after being painted with Cabot's Old Virginia White Architect, Ben E. Irby, Beaumont.

House at New Canaan, Conn. Finished with Cabot's Creosote Stains and Cabot's DOUBLE-WHITE. Architect, Clark & Arms, N.Y.C.

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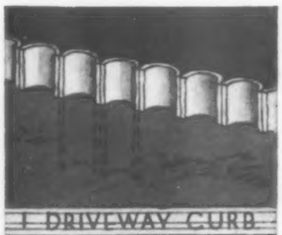
ment windows are for all the world to see. In the large drawing of the house, planting is used to camouflage the windows' presence. One in particular which would offer annoyance is that shown in the detail drawing, because of its proximity to the walk. To mollify this one a hedge, a trellis on the wall, and a walk which curves away from the window, all make important contributions.

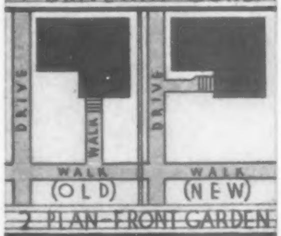
Detail Number 4. The windows in the top drawing have only one thing in common—their dissimilarity. The upper part of each sash has muntins and relatively small, elongated panes of glass, while the lower half is large, squarish and minus muntins. There is no common denominator. In the revised drawing all the windows are divided into small panes, the latter being an identical unit throughout as far as possible. In place of the large double-hung windows (which slide up and down) casements have been substituted (divided down the center and hinged at the sides). Note that the result is clearly to unify the house. The second-floor windows have been given flower boxes, always an advantage in summer, and in winter too if evergreens are put in them.

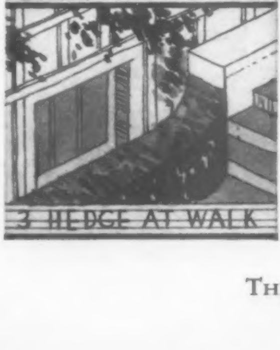
Detail Number 5. Sometimes lattice is ornamental—and sometimes essential. Into the latter category belongs this detail. Without the lattice the porch has no particular relation to the rest of the front façade, the house stands up too high with an awkward uppishness, and the porch toward the street is without privacy. All these faults are corrected by the lattice. By using the same unit of lattice rectangles on porch as on wall, there is naturally no demarkation between one and the other. The fact that vines carry the color of the lawn half way up the height of the house has the effect of lowering its apparent total height—it does not seem to project so high out of the ground as hitherto. As regards privacy being secured without sacrifice of air, there are octagonal "portholes" provided toward the street. Don't overlook the possibility of enclosing the porch in the winter by having glass sash put up on the inside. It will be a great fuel-saver, and an additional room for the children to romp when the snow is deep and the slush keeps them indoors.

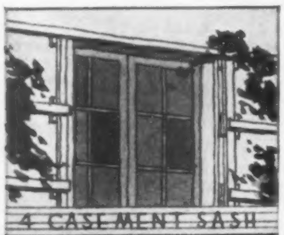
Detail Number 6. Just about the only structural change between the "before" state and the "after," is that of removing the sloping porch roof and substituting a flat one. This can be useful in several ways, both for children in infancy and adults in hot weather. The bulky columns of the porch are covered by trellis to hide the elephantine proportions, while a light railing of simple design is added above.

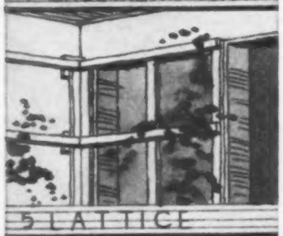
Changes made in the large drawing as compared with the smaller, but not shown in the six details, are as follows: (1) the chimney surface is brought to an even finish, the base is widened so that the outline is more pleasing, and the brickwork is painted the same color as the wall. Instead of the chimney looking like a thing apart, the painting makes it one with the end of the house. (2) The projecting eaves with their clumsy brackets are cut off and used for fuel in the fireplace. This probably accounts for more of an improvement in appearance than any other single change. (3) At the rear of the house a row of trees and a slightly raised terrace at that end will contribute to the charm of the garden.

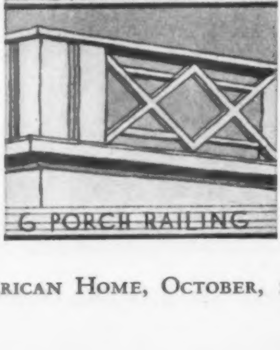








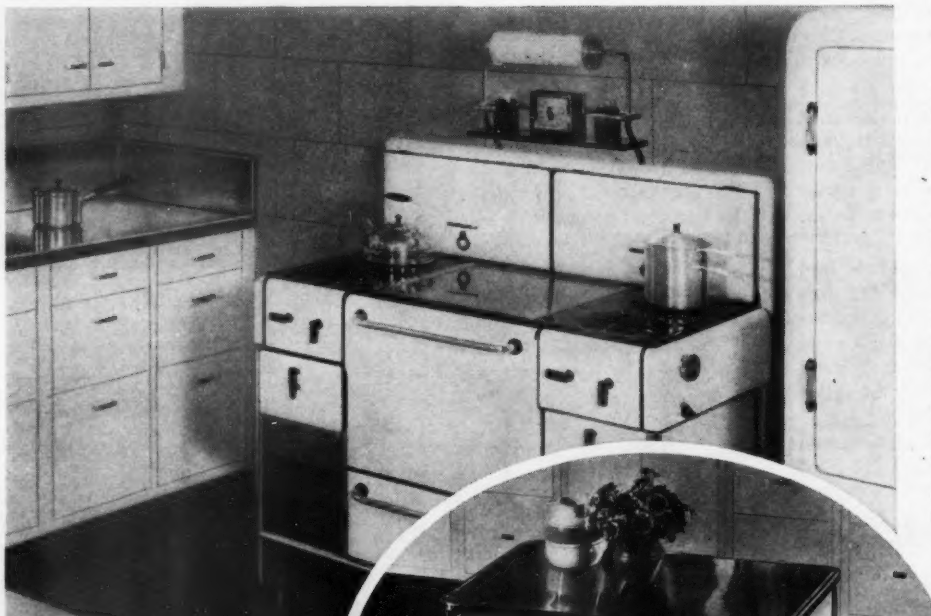




Sink and Cabinet
$105 50

• *If you live west of the Rockies, we regret to inform you that the price of the Monel Metal sink and cabinet illustrated above will be a little higher than $105.50. There's a slight increase to cover freight.*

• *(Below) Who wouldn't be inspired to cook a masterpiece on a beautiful range like this! It's the newest model Magic Chef Range, made by the American Stove Company, Cleveland, O. The top is Monel Metal.*



• *(At right) A "Smartline" Table, brilliantly topped off with Monel Metal. Designed by Ray Patten. One of a number of attractive models manufactured by Mutschler Bros., Nappanee, Ind.*

Here's the LOW DOWN *on the* LOW COST *of Kitchen* MODERNIZING..

● Is it your idea that Monel Metal is a millionaire's metal—that only the very wealthy can own these silvery modern kitchens? If so, then this announcement should be a pleasant surprise to you: *Monel Metal equipment is now priced within reach of the family of average income.*

Yet no matter how often we say that, most people continue to overestimate the price of Monel Metal. For instance:

Admiring Friend: Your sink is perfectly stunning. Do you mind telling me how much it cost?

Proud Owner: How much would you guess?

A. F.: Oh, about a hundred and seventy-fi . . . no, two hundred dollars.

P. O.: (smiling) Wrong by a mile—it was just $105.50.

A. F.: You mean the sink alone for $105.50 — not the cabinet, too?

P. O.: No, both—Monel Metal sink, cabinet, back-splash, strainer—everything but the faucet.

A. F.: You have me dizzy. Next thing I suppose you'll tell me that you got the Monel Metal top on the Magic Chef Range for nothing.

P. O.: Well, that's a fact. The Magic Chef people don't charge a cent extra for a Monel Metal top.

A. F.: Help—I'm sinking! (Catching sight of table.) Well, now that I know Monel Metal really isn't so expensive, watch me guess the price of this glorified kitchen table. Let's see now—thirty-fi...no, twenty-seven-fifty.

P. O.: Still too high, my dear. It was less than twenty dollars.

WE have just one or two more things to add. First, that Monel Metal is not only lovely to look at—it is also delightful to use. A rust-proof metal—exceedingly easy to clean. A chip-proof, crack-proof, accident-proof metal that comes into your house "for life."

And if you don't happen to have $105.50 for a Monel Metal sink, ask your bank or your plumber for information about a F. H. A. loan for home remodeling.

New Yorkers—and people visiting New York—should see the interesting exhibition of Monel Metal equipment at the display room and sales office of Whitehead Metal Products Co., at Room 1033, 101 Park Avenue, New York, N. Y.

Send ten cents for our booklet on kitchen planning — "Let's Bring the Kitchen Up-To-Date."

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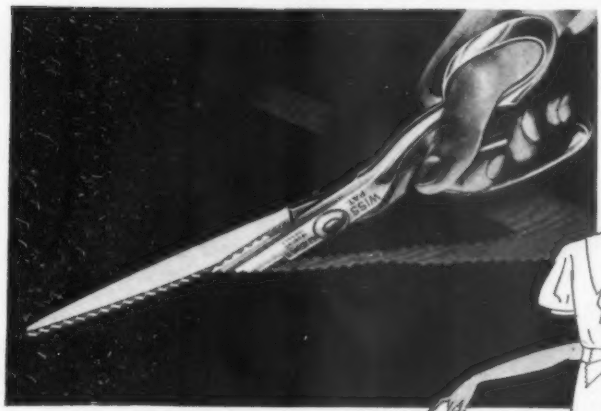
73 Wall Street New York, N. Y.

MONEL METAL
Reg. U. S. Pat. Off.

PINKING SHEARS:
cut like this ⌇⌇⌇
save time and materials!



"I saved 3 hours making this dress with WISS PINKING SHEARS"

"That's how long it would have taken to make the French Seams and to hand-roll the edges of the ruffles. These Pinking Shears cut just like ordinary scissors—nothing to manipulate or get out of order—and I can make a dress in half or third less time now. Best of all, WISS Pinking Shears *do away with the drudgery*—the double-seams, the overcasting, the bias-binding, and all those tedious things that take hours and tire your eyes. Now I just *pink as I cut*—and look at the neat, professional job I turn out. You'd be surprised what a lovely, soft and positively flattering edge Pinking Shears put on ruffles, collars and such!"

Yes, indeed! WISS Pinking Shears save time, energy and materials when sewing. And they're handy to have around the house, too. You'll use them to pink doilies, oilcloth shelving, and what not. They help you keep your house, as well as your clothes, looking smart and up-to-the-minute.

Try a pair of WISS Pinking Shears at the Cutlery Counter of your favorite store. See how easy they are to handle. Use coupon below for literature showing the many useful shears and scissors Wiss makes for all purposes. J. Wiss & Sons Co., Newark, N. J. (Since 1848).

With WISS PINKING SHEARS *—you can . . .*

pink your own shelf coverings, inexpensively and quickly . . .

cut attractive doilies, napkins, and party favors.

Even artificial flowers and fancy-dress costumes are an easy accomplishment with these shears of a hundred uses.

$4^{95} a pair

(Slightly higher in Canada)

WISS PINKING SHEARS

KITCHEN SHEARS

You can use WISS KITCHEN SHEARS for many purposes. To cut up poultry and fish, vegetables of all kinds, even cardboard and rope. To unscrew jar covers, pop off bottle tops, squeeze limes and lemons. Gay handles in red, green, blue, ivory. Price, $1 a pair (slightly higher in Canada).

Mail in Envelope or Paste Coupon on Penny Postcard

J. WISS & SONS CO., Newark, N. J. AH-10

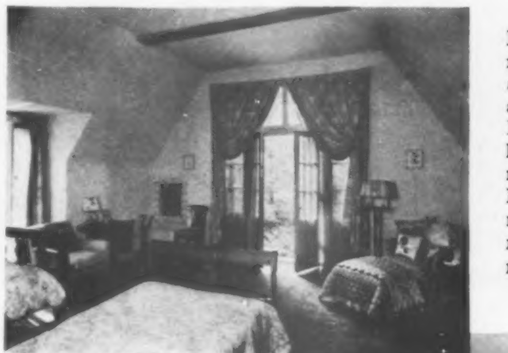
Mail me illustrated literature showing complete line of Shears and Scissors.

Name ....

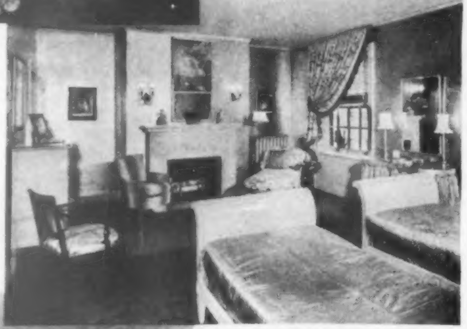
Address ....

City .... State ....

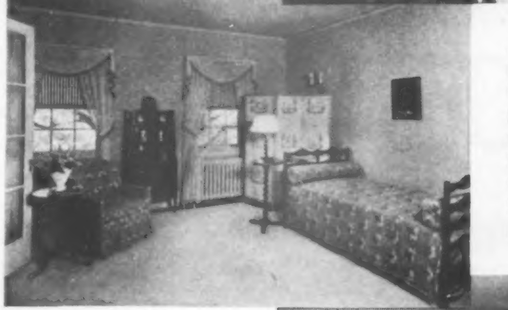
Guest rooms galore



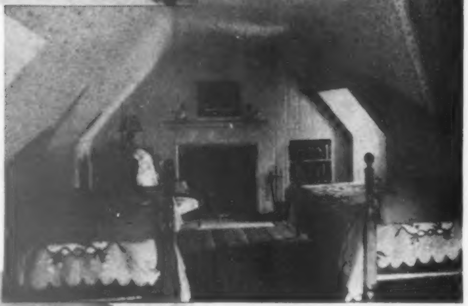
Left: Shell-pink, old rose, soft blue-green, and cream was selected as the color scheme by Mrs. Lawrence Williams for this guest room in her home in Lake Forest, Ill. A rose-brown rug harmonizes with the walnut furniture used here



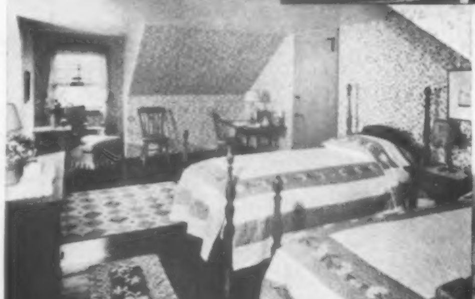
Right: The guest room in the Chicago apartment of Mr. and Mrs. Kimball Salisbury, decorated by Beverly and Valentine, recalls the charm and refinements of the 18th century

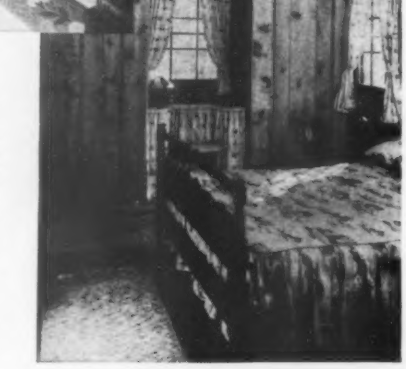


All too often are guest rooms over-feminine for the ease and comfort of men guests. The decorative scheme selected for the room at left is therefore noteworthy as it affords a background suitable for either sex



A room of uneven shape such as the one at the right offers many fascinating possibilities for planning a guest room





Photographs by Bodorff and Van Anda

The color scheme for this guest room under the eaves was inspired by its old-fashioned "strawberry vine" wallpaper, which has a reddish brown-to-yellow pattern on a powder-blue ground. The room is at "Applefield," the summer home of Mr. and Mrs. R. W. Neff near Franconia, N. H. Right: The little chintz-trimmed dressing table built in between the two knotty pine closets is effective here

Don't invite fire!

John L. Fairey

The proper time to fight a fire is before it starts. Next in importance is to prevent its spreading once it has started. Much can be done toward either by fire prevention methods being systematically followed.

Do you consider your home reasonably safe from fire? Suppose we inspect your kitchen, clothes closets, attic, and basement to point out some of the common hazards. Then perhaps we can eliminate the more serious ones and thus reduce your chances of ever having a fire.

First, remember that matches head the list as being the cause of most fires. "Safety" type matches are preferable, in most instances, but are seldom used extensively. Matches ought to be kept out of the reach of small children at all times and should be stored either in a metal container or earthenware vessel. Always be sure that the flame is thoroughly extinguished before throwing match sticks away, and never throw them in the wastebasket, rubbish container, or on the floor. It is better to keep a metal receptacle, such as a tin can with the top removed, setting near your stove, sink, or cabinet to hold them.

Never hunt for gas leaks or enter closets with lighted matches, candles, or other open flames. Use a flashlight in looking for lost articles and use soapsuds or call the gas company for locating gas leaks Never strike a match to see how much gasoline or kerosene you have in stove or supply tanks.

Gasoline should not be stored in the kitchen or pantry, unless absolutely necessary, and then only in metal cans that seal tightly. Glass bottles or jars are too easily broken and may be knocked over unknowingly. Other inflammable materials, such as floor and furniture polish, cleaning solutions, and kerosene should be handled likewise. Paints, linseed oil, and turpentine are also of an inflammable nature. Storage of these supplies should be in the garage, on the rear porch, or other well-protected place where they will be out of the rays of the sun.

Kerosene and gasoline stoves, heaters, and lamps should never be refueled while lighted, nor while the person is smoking. It is safer to fill them during the daytime while they are not in use. Well-filled lamps are less likely to explode from other causes. Keep stoves and heaters well regulated and free from grease and dirt to avoid a possible explosion.

Never use gasoline to start a fire, anywhere. Neither should kerosene be poured over live coals. It is better not to entrust the starting of fires to children because many lives are lost yearly through their efforts to duplicate the processes they have seen their parents follow, many of which were hazardous.

Do not use gasoline, naphtha, or other inflammable materials for home cleaning unless all open flames have been extinguished and the windows raised so there will be plenty of fresh air circulating in the room. Where gasoline is used, there is danger of its igniting, especially during dry weather, if silks and woolens are rubbed briskly while in the fluid. It is safer to do your cleaning out of doors or, better still, have it done by a dry cleaning firm.

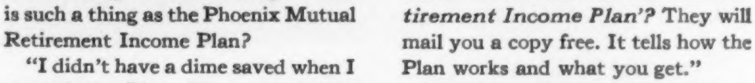
If cleaning must be done at home, don't hang clothes wet with gasoline near open fires or try to iron them before they have thoroughly dried. Wet clothes of any kind should not be hung on electric wiring or extension cords, or near stoves, fireplaces, radiators, and pipes. Keep draperies and curtains a safe distance from all open flames so that they will not be blown into them. Do not polish floors and stoves, or paint, while there is a fire burning in the room.

Store oil mops and dust cloths in a metal receptacle when not in use. Do not set or hang them loosely in the closet because spontaneous combustion may occur, setting everything in it on fire. Oily rags and refuse should be burned or kept in a heavy metal garbage can. Paint-soaked clothing should be cleaned or hung in the open air.

Watch your hot water heater closely. Should the flames go out, turn off the gas, extinguish any other fires in the room, and ventilate it thoroughly before relighting the heater. If you suspect anything serious, cut off the gas at the meter and call the gas company.

Install your hot water heater a safe distance from the walls and ceiling and provide plenty of ventilation around it. Keep all pipes in good repair and see that they are well insulated, especially where they enter the flue, so that the woodwork will not catch fire from overheating. Do not let pipes sag or become disconnected and replace all rusty pipes now.

Protect walls and near-by woodwork with sheets of tin or other metal to prevent wood or coal stoves and heaters from overheating them. Your stoves should be set on legs, or bricks,



WHY WORK ALL YOUR LIFE?

RETIRE
with an income of
$200 A MONTH

Listen to a man who has discovered a money secret.

"It's going to be fun for *me* when I reach 55. I'll get a check for $200 every month for the rest of my life. Work? Maybe. But why should I keep my nose to the grindstone as long as there is such a thing as the Phoenix Mutual Retirement Income Plan?

"I didn't have a dime saved when I started the Plan. The market had taken most of my savings; our new home took the rest. All I had left was my salary check each month.

"But I'm not worried now. I have a $200-a-month income waiting for me that's guaranteed for life. What's more, if I should drop out of the picture before retirement age, my wife would get a monthly income for the rest of *her* life.

"What if I'm totally disabled later and can't make my payments? That's no worry either. If, before I reach 55, some serious illness or accident stops my earning power for six months or more, then—so long as the disability lasts—I don't have to pay premiums, and I get a Disability Income besides.

"I suppose you want to know how much this new Retirement Income costs. The sum you need to save each month depends on how old you are, when you want to retire, and the size of the income you will want.

"Why don't you write for the book called *'The Phoenix Mutual Retirement Income Plan'?* They will mail you a copy free. It tells how the Plan works and what you get."

Here's your chance to find out how simple it is to retire at 55, 60, or 65 with a monthly income of $100, $200, $300 or more guaranteed to you for life.

An Investment that Pays

Write the necessary information in the coupon below and send it now. You will be mailed a 24-page book that tells all about this plan. It tells how you can provide money to leave your home clear of debt, money to send your son to college, money for special needs. It tells how this plan is backed by the Phoenix Mutual, an 84-year-old company with over half a billion dollars of insurance in force. No cost. No obligation. Send for your copy of this free book today. The coupon below is for your convenience.

PHOENIX MUTUAL
LIFE INSURANCE COMPANY
Home Office: Hartford, Conn.
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Plan for Women

Plan for Men

Phoenix Mutual Life Insurance Co., 945 Elm St., Hartford, Conn. *Please send me by mail, without obligation, your new book describing* The Phoenix Mutual Retirement Income Plan.

Name__________
Date of Birth__________
Address__________

Phoenix Mutual Life Insurance Co., 945 Elm St., Hartford, Conn. *Please send me by mail, without obligation, your new book describing* The Phoenix Mutual Retirement Income Plan.

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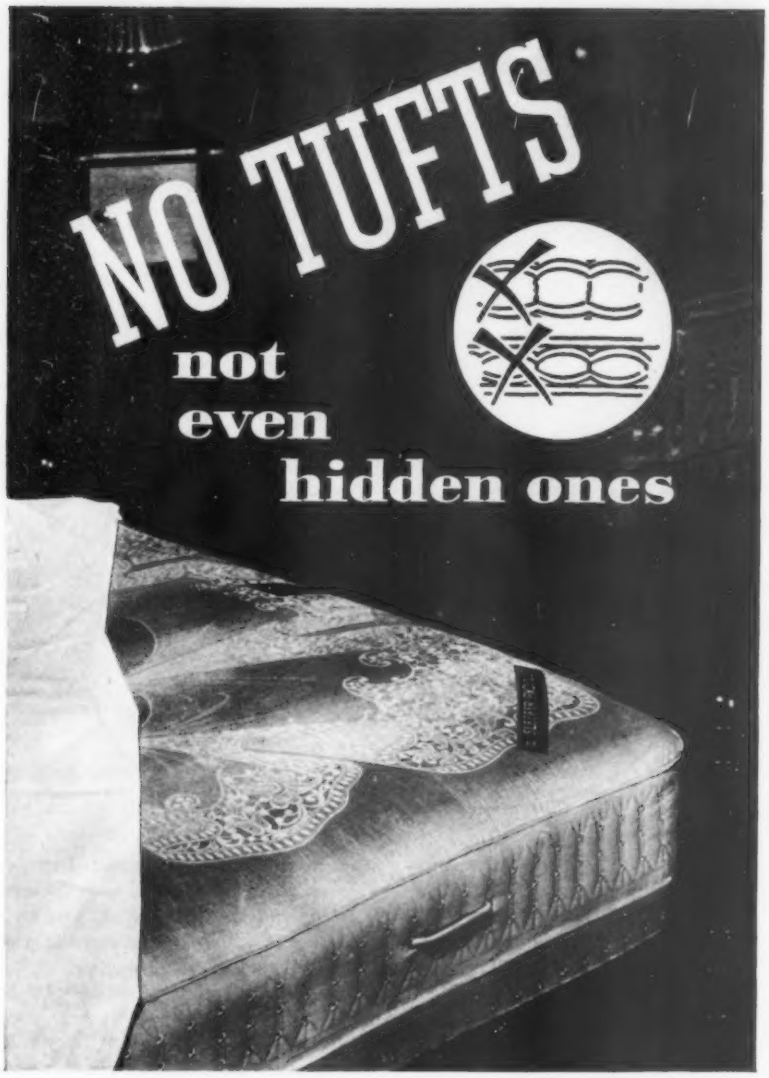

THIS is the day of the *tuftless* mattress. But to give you *all* the advantages afforded by this modern idea, "tuftlessness" must be more than "skin deep." Merely eliminating dust-catching surface grooves, knots, and bunched-up cover and top padding, isn't enough.... It is equally important to keep the inner padding from being compressed in spots and the springs from being restrained by stitched-through cords (tufting).

The Perfect Sleeper is *tuftless through and through.* No concealed inside tufting. Not an ordinary mattress with an improvised outside covering. Yet its "innards" cannot shift into humps-and-hollows. Its springs can't become jumbled. Nothing is "tied down" or under strain. Remember, Perfect Sleeper's construction is *patented.* . . . No other is like it. None at the price will outlast, "out-dress" or "out-comfort" the Perfect Sleeper. Do see it!—at department, furniture and house-furnishings stores. Sleeper Products, Inc., American Furniture Mart, Chicago—Regional factories in thirty cities.

THE "SLEEPER" FAMILY

MATTRESSES and BOX SPRINGS

Perfect Sleeper $39.50
(West Coast prices slightly higher)
Restal Knight 32.50
Onotuft 27.50
Smoothie 22.50

CRIB MATTRESS

Tiny Sleeper $13.50

STUDIO COUCHES

Perfect Sleeper $59.50
Guest Sleeper 49.50
Knight Sleeper 39.50

***Perfect Sleeper Studio Couch* contains a genuine Perfect Sleeper tuftless inner-spring mattress. Can be made up as twin or double bed. Luxurious! Choice of four colors. Other models too.**

PERFECT SLEEPER *Mattress*

PATENTED—the original and only completely practical tuftless inner-spring mattress

that are strong enough to hold them securely and also high enough to allow at least four inches of open air space underneath them. Place a piece of asbestos board or metal under the stove, permitting it to extend several inches in front, to catch any live coals that might drop when the fire door is opened. Do not attempt to dry kindling in the oven.

Gas stoves should set at least four inches from the wall or other woodwork. Always use metal connections, if possible, instead of rubber tubing. Protect open fireplaces and gas heaters with firescreens to prevent children and clothing coming into contact with the flames.

Don't keep hot ashes near combustible materials. Never scatter them on the ground so that flying sparks may set fire to rubbish or buildings. It is safer to provide metal containers to hold them.

Why some persons save all their old magazines, newspapers, broken furniture, and discarded clothes is a mystery to almost every fireman. These are most frequently stored in clothes closets and attics but sometimes in the basement. They quickly collect cobwebs and dust and often are placed in the most hazardous positions, such as near flues and chimneys, or perhaps open ventilator windows, where the first spark that hits them immediately catches hold and results in a good-sized fire. Especially is this likely to be true in the summertime when it is hot and dry.

Rubbish should not be allowed to accumulate. Seldom will any of it be used for the purposes intended. At least twice a year all discarded clothes, old papers, empty cardboard boxes, and other débris should be gathered up and burned. Don't let trash piles grow either. Burn them. Use metal or heavy wire receptacles for burning rubbish out of doors and don't burn it on windy days.

If you are called to the door or telephone, don't leave your electric iron heating. Even if you think you'll be gone but a moment turn it off because you may be detained too long. Also remember that your electric toaster, waffle irons, percolator, or heater can cause a fire under certain conditions. Curling irons frequently start fires due to careless handling and by coming into contact with so-called ivory brushes, trays, powder boxes, and combs which are made of inflammable materials. Lighted matches and cigarettes are also liable to ignite such articles.

Don't invite fire by using badly frayed extension cords or those that have all the insulation worn off the wires. It is better not to run extensions or wiring under rugs because should they become too hot they might set the rug afire. Never allow light cords to run under doors or any place where they are likely to become badly worn in a short time. Electric wiring of any kind that is strung on nails, over metal objects, pipes, and beds is liable to wear through the insulation, short circuit, and cause a serious fire.

Incandescent lamps may start a fire if allowed to hang too near clothing or paper stored in clothes closets. They may become so hot, especially those of more than 60 watts, that near-by objects will ignite. Never use paper to shade an electric light.

Defective wiring causes a large portion of our fires today. Inspect your attic and replace any badly worn wires, being sure that insulators are used to hold them instead of merely running them loosely over or through beams and partitions. If your home has been built several years it might be advisable to have an electrician inspect the wiring thoroughly.

Never overload your power lines. If a fuse blows out something is wrong. There is either a short circuit or you are using too much electricity for your wiring. Pull your light switch, locate the trouble, repair any defects, and try your line again. If the fuses continue to blow, cut off the power and call the light company.

Don't use pennies or other metal objects for fuses. They are not safe and defeat the purpose for which fuses are intended, that of serving as a warning signal to tell you of an overload.

In case of fire at an electrical outlet, be sure to pull your light switch before attempting to extinguish it. Never pour water on a burning electrical appliance without first disconnecting it.

Fires from defective flues and chimneys generally have gained considerable headway before being discovered. Bracket-supported flues and chimneys should be rebuilt solidly from the ground up, and lined with fire clay. Bricks used in building them should be laid flat to prevent cracking and thus permitting sparks to creep through into the attic. Never run chimneys or flues through partitions unless well insulated.

Inspect your flues or chimney at least twice a year. Repair any cracks and remove soot accumulations. Don't burn a lot of paper or rubbish in your stove or fireplace at any one time. You might set the soot on fire or sparks might settle on the wooden shingles of your home.

Sparks and embers from other fires are less likely to catch your wooden shingle roof on fire if you keep it repainted every other year. Painted roofs offer resistance to firebrands because they are smoother and have a protective film coating. However,

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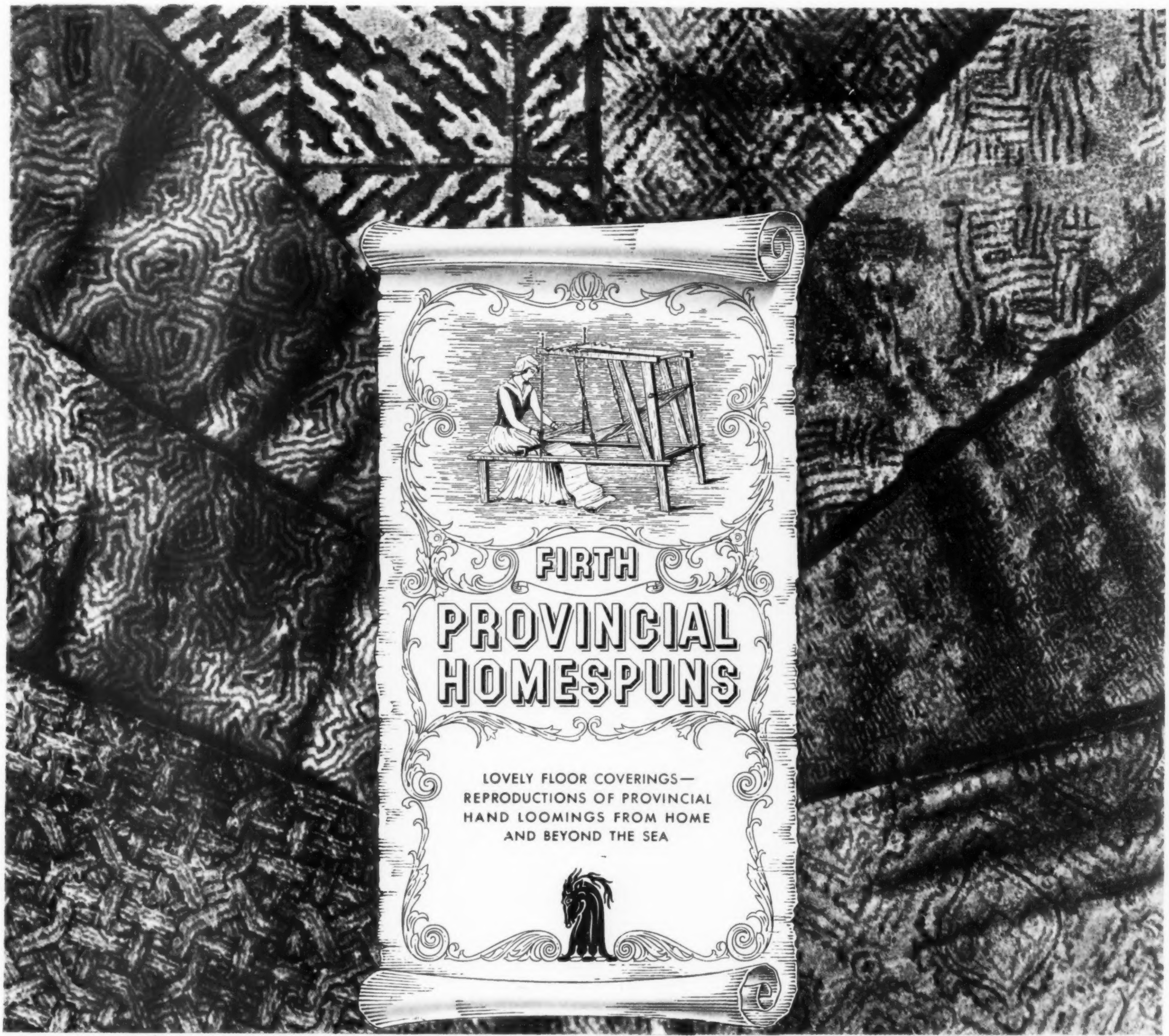

The hearth songs of nations are woven into these quaintly beautiful rugs

● The natural "homespun" beauty which peasant folk weave into their crude handloomings is the heritage of man's close association with the earth. Firth has delved deeply into this source of unsophisticated culture and reproduced the choicest in its PROVINCIAL HOMESPUN group of floor coverings for home decoration.

Illustrating the decorative quality of Firth's PROVINCIAL HOMESPUNS and narrating their interesting backgrounds, Firth offers a beautiful *free* booklet. In order to receive this booklet just fill in and mail coupon below. We will mail it to you at once.

Let your Firth dealer show you his complete line of Provincial Homespuns. Be sure that each rug bears the label illustrated above —assuring you that it is an authentic Firth PROVINCIAL HOMESPUN. Also, do not fail to see Firth's International Hooked Rugs and Royal Scottish Tartans. All are surprisingly inexpensive. And remember —all Firth Rugs are made of SANITIZED WOOL—your guarantee that they are made of highest quality, clean, live wool.

ALL FIRTH RUGS AND CARPETS MADE OF SANITIZED WOOL

FIRTH RUGS

FIRTH CARPET CO., Dept. 210, 295 Fifth Ave., New York
Send free Firth booklet on Provincial Homespuns, also material on "Hooked" Rugs and Royal Scottish Tartans.

Name..
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"Why, I've never seen windows shine so . . . and you do them so quickly, too"

BON AMI deluxe
Bon Ami Powder
Bon Ami
Bon Ami

Copr. 1934, The Bon Ami Co.

IT'S no task at all to clean windows—with Bon Ami. Quickly and easily, Bon Ami whisks away all dirt, streaks and smears —leaves the glass thoroughly clean, crystal clear and unscratched.

And that isn't all. For at the same time Bon Ami gives a beautiful, glistening polish—makes the panes shine *as nothing else can.*

That is why Bon Ami is, and for fifty years has been, the finest window cleaner you can get. But windows are only part of Bon Ami's work. It is a real all-purpose cleanser—good for everything—from bathtubs and sinks to kitchen utensils and painted woodwork.

Bon Ami cleans thoroughly—safely. It doesn't scratch and dull glossy surfaces . . . leaves no gritty sediment . . . and is odorless. You'll enjoy working with it. You'll appreciate its kindness to your hands. And you'll be surprised that anything that is so white and fine can be so ruinous to dirt.

Bon Ami

hasn't scratched yet!

if there is a fire in the neighborhood, and it has been hot and dry, use a garden hose and thoroughly wet your shingles. A ladder kept around the house may be useful for carrying buckets of water to extinguish roof fires if you have no hose connections.

The careful inspection of gutters and eaves to remove bird and rat nests is another safeguard against flying sparks. Rat nests may be found near chimneys, behind partitions, and between floors, often where sparks from the chimney may settle and ignite them. Overheated pipes or radiators could also cause these nests to catch fire. The habit of destroying wasp nests with burning paper or corn-husks cannot be recommended as being safe.

Don't attempt to thaw out frozen water pipes with paper and fire or a blow torch. Use hot water or call an experienced plumber.

Another serious fire hazard during recent years is the prevalent habit of smoking in bed. Oftentimes one will doze off to sleep only to awaken a few minutes later with his clothing or that of the bed on fire. Extinguish all matches and cigarettes before throwing them into the wastebasket or alongside the highway. If you smoke a pipe, don't scatter live ashes.

Remember, all fires are small at first and if properly handled can usually be prevented from spreading. If possible, knock whatever is on fire to the floor and smother it with blankets, rugs, or a wet broom. Don't use articles made of cotton. If the blaze is too much for you, close all windows and doors and call the fire department. The first five minutes of a fire are the most important, so remain cool, if possible, avoid unnecessary chances and remember that life is always more valuable than property. One should always plan ahead what to do in case of fire. Summed up, fire is usually due to carelessness, bad habits, disregard of safety rules, and bad housekeeping. The unclean house makes a brighter, larger, and faster fire than the clean one. Fires generally are invited. Inspect and correct hazards before having a fire, then perhaps you will never have one.

My dear Kate,

ALEC is going to a stag dinner this evening so John will come up to keep me company. Being a devoted sister I am going to serve "les flûte." He says he has never found anyone else who makes them and he adores them. I prepare mashed potatoes in the usual way and then add a small quantity of flour—just enough to make the potato hold its shape—not too much or they will be heavy. Have hot browned butter ready and roll about a dessertspoonful of the potato mixture in the butter, continuing until both are used. These are perfectly delicious and I find that men particularly are always fond of them.

Alec's Dad has been visiting us and he has collected quite a box of kindling. He enjoys walking through the woods in back of the house and during these jaunts has gathered small dead branches—in fact any bits of wood. He has broken the pieces into even lengths and made small bundles of them, about four inches in diameter and about fifteen inches long, tied with string or raffia. They are perfect for starting a fire in the fireplace.

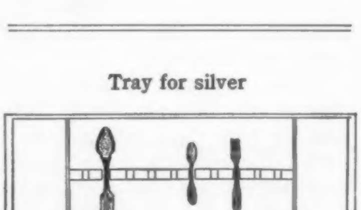
Alec's mother sent me some perfectly beautiful old silver for my birthday and I was at a loss for a place to store it. Not having a sideboard, we have had our silver scattered about in several drawers—and you know how inconvenient *that* can be! Alec has fixed my cherry chest, which I have been using for table linen, so that I can have my silver in it and still have ample room for the linen. He has made a tray the full length of the chest, with handles for easier handling and has divided this into three compartments. The two end ones are for odd silver and knives and the center portion for storing sets of a dozen forks and spoons, etc., in a convenient and space-saving manner, as you will notice from the top view section of the drawing at bottom of page. The bottom of the tray is covered with dark green felt and fastened to the tray proper with two screws, which are no real effort to remove, and they facilitate keeping it clean. The tray has been placed almost flush with the top of the chest and is held in place by two small strips of wood, screwed into each end of the chest. Alec used a dark orange shellac to finish it and it blends very well with the cherry.

I expect Peter is pretty much agog at the prospects of really beginning school—a red letter day for him, I know. Good luck to you all and to him especially.

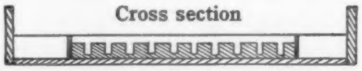
Affectionately,

LIB.

Tray for silver



Cross section



Towels you don't have to WASH!
SCOTTOWELS
2 big rolls—25¢

Always clean, ready to use!

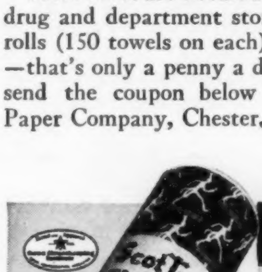
NEW for your kitchen—paper towels! Think how convenient! These absorbent ScotTowels cut down on washing and ironing—make dozens of messy kitchen tasks quick and easy!

Hands to dry, a table top to wipe, greasy pans to clean—tear off a ScotTowel. Use it. Then, throw it away! ScotTowels are made of "thirsty fibre"—an exclusive Scott Paper Company development. You'll find they are *twice as absorbent* as ordinary paper towels. Hang a roll in your kitchen today!

ScotTowels are on sale at grocery, drug and department stores. 2 big rolls (150 towels on each) cost 25¢—that's only a penny a dozen! Or, send the coupon below to Scott Paper Company, Chester, Pa.

Use ScotTowels for:

Draining grease from bacon
Wiping pots and pans
Cleaning stove
Mopping up spilled liquids
Drying hands
Cleaning sink, etc.



(This offer applies only to the U. S., its insular possessions and Canada)

INTRODUCTORY OFFER
SCOTT PAPER COMPANY, CHESTER, PA.

If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and you will receive postage paid—
2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE, or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE
Check color of towel fixture desired: ☐ ivory ☐ pale green
Name
Address
Dealer's Name and Address
A 10

Bargains
in
friendship
BEGIN
AT 7 P.M.

THE low night rates for out-of-town telephone calls, by number, now begin at 7 P. M. They average about 40% less than during the day. For example, most 3-minute station-to-station calls cost only 35c for about 75 miles; 50c for 150 miles; 75c for 275 miles.

When dinner is over tonight, pick up your telephone and have a chat with mother back home . . . a far-away friend . . . children at school. The pleasure it brings you *both* will far outweigh the cost.

How we solved our housing problem

M. C. Williamson

"FIVE-ROOM single, sunroom, fireplace, shower, Sav-u-time, large lot, trees. Will exchange for three-bedroom modern house, desirable location."

That started it. You see, we had a house (A.D. 1934, purchased "B.D." 1926, before the depression). After a small four-room apartment, it looked to us as large as a baseball stadium. But add one boy—who rapidly acquired the ripe age of four and the accoutrements thereof—and it looked like what it was, "five rooms and bath." (Note: one bath divided by three people still equals one bath).

In short, it was woefully inadequate. It lacked an attic and a porch. We wanted another lavatory, more bedrooms, a two-car garage, a breakfast nook, an amusement room with a fireplace, a modern heating plant, and a desirable neighborhood near a good school. "And, Oh," said the missus, "If we could only have about a half-acre lot." Rather a large order, you say? Yes, rather. But, by the grace of Houdini and Aladdin, it describes exactly the establishment into which we moved on March the first. Exactly—even to the half-acre lot.

But it is easier said than done. Between our dream and its fulfillment we had to jump a number of successive hurdles, each of them new and strange, to wit:

1. What about an exchange?
2. Can you sell a house these days, and how?
3. What about the bargain houses that you buy for the first mortgage?
4. What does it cost to build?
5. What do you use for money?
6. Builder or architect?

We have jumped each of these hurdles at least to our own satisfaction. We have no regrets. We learned a lot in the process and perhaps our experiences may be of interest to others who are planning to build or to buy a new home. So come on, and we'll re-hop our hurdles with you.

HURDLE No. 1; THE EXCHANGE

An exchange, in real estate, is an idealistic concept that works fine in theory and in the classified columns of your Sunday newspaper. This is no disparagement of classified ads! They have an important job to do and do it well. But when it comes to swapping properties—well we were probably hard to please. We couldn't use a down-town rooming house or a Boston. And this word "modern," of which we hear much, is only relative anyway.

Most of our prospects had the naïve idea that we should trade our house at current value for their house at their own valuation, with the difference in cash. None of the houses offered had all the features we sought; few had even half.

We jumped No. 1 then with the conclusion that a real estate exchange is good only when it's good—if you get what we mean.

HURDLE No. 2; HOW TO SELL

It's all a matter of terminology. You don't sell a house these days. You give it away—if you can. You start off by cutting a fat slice off the price you paid. Then you run a classified ad. Then you spend all day Sunday shuttling between the front door and the telephone. And finally you realize what is sheer philanthropy to you is nothing short of outright robbery to the other fellow—actually.

After several futile attempts, we rested on our oars and drifted. But not for long. Suddenly we found ourselves face to face with a difficult decision. A real estate agent brought us a prospect and a genuine offer of over a thousand dollars less than our bottom price. We dickered to no avail and finally accepted the offer, sacrificing our entire equity and selling for the balance of the mortgages.

That's why we say, "you don't sell property these days. You give it away. Or keep it."

Of course, we had bought at the top and sold at the bottom. We accepted our loss gracefully, reasoning that we should be able to buy as advantageously as our customer had. We have not been disappointed. So we sold the "old homestead." And we felt just like the fellow doing his first back dive off a six-foot platform and wondering just where and how he was going to land.

HURDLE No. 3; BARGAIN HOUSES

Whether you buy or build, it is questionable whether you will again have the opportunity to duplicate today's values. We looked at many houses nine years ago before we bought our first, and we looked at many more last year after we sold. The price contrast was startling.

When it comes to real estate, this is the buyer's inning. With one or two thousand dollars in cash (or even without it) you can buy anything from a dog-house to a palace for a fractional part of its original cost. (If you want to determine the fraction, just talk to a couple of real estate salesmen). But a bargain is no bargain unless it suits your needs.

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in wallboard form

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IT PAYS to insulate when you remodel, because insulation saves fuel in winter and helps to keep you cool in summer. Now you can insulate with a fireproof wallboard—Insulating Sheetrock.

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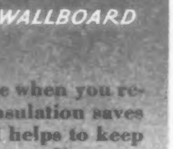
USG

Send 10 cents for miniature test house



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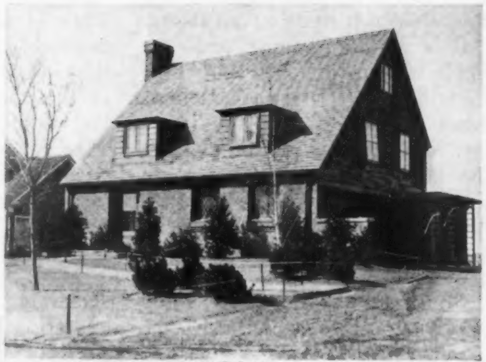
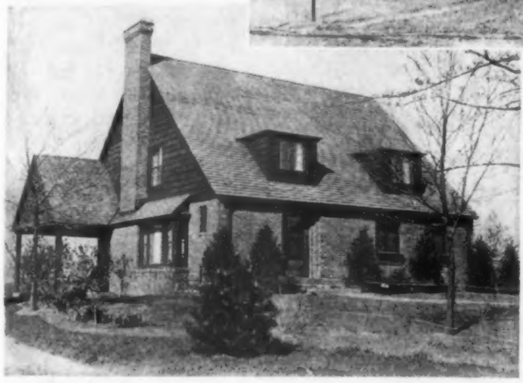
City .... *State* ....

Right, front elevation showing foundation planting. Below, view of rear elevation





C. Storrs Barrows, architect;
Peter Weaver, builder;
Alexander Lothian, landscape architect

Few of the many houses we inspected offered what we wanted. Those that did were invariably too high in price.

In appraising any likely looking proposition we considered many factors. What were its assets and liabilities? Was it truly modern? What would we have to spend on it in redecorating and repairs? What needs did it fail to meet? When was it built? Who built it? Is the neighborhood going uphill or down? What assessments?

What about taxes? Remember that $60 more a year for taxes equals the interest on $1000. Add $180 to your tax bill (which frequently happens in some communities) and you have added $3,000 to the real cost of your house. The $26,000 house for $12,000 may not prove such a bargain when the taxes are paid.

So after endless evenings and week-ends of house-hunting we came to

Hurdle No. 4; What Does It Cost to Build?

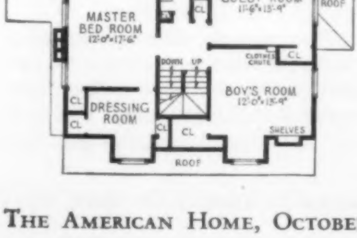
Mother Goose mentioned "the house that Jack built." But she never revealed how much "Jack"—a question that must ever be uppermost in the minds of prospective purchasers. "How much is a house" sounds like one of those "how-old-is-Ann" queries. It is such a general sort of question, it, of course, can only be answered in the most general sort of way.

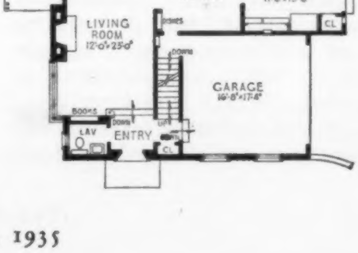
And may I say, parenthetically, that I realize my own inadequacies as an authority. I probably know less about more aspects of building than any contributor to these columns. I only write from a personal experience of a very few months.

After consulting a number of builders and inspecting many of their latest productions, we reached the conclusion that a brand new house, custom-built to our own specifications, could be had for very little more than a comparable structure that may have seen years of service.

From our observations—and I believe authoritative figures will back me up—the house that cost $15,000 to build a few years ago can be duplicated today for between $9,000 and $10,000. And who wouldn't pay a few hundred more for a house designed to suit one's fancy, untouched by the ravages of time and obsolescence, clean and new in its decorations, modern in every detail?

"Yes, we shall build," said we, "if ye can find the lot." We found it—70'x340' of it—perched on a ridge that overlooked the whole suburban countryside. Beautifully contoured by nature, the lot extended back from the street about one hundred feet before it rolled downward between two hillocks to meet the level of the





Snow melting on roof means house leaks heat.
Snow stays on . . . this house doesn't leak heat!

Getting ready for Winter?
This man is preventing family colds!

Filling attic spaces with Rock Wool Home Insulation keeps precious heat from leaking out of your home. If snow melts on *your* roof (as in picture at left), it's because heat's leaking out; your house should be insulated with J-M Rock Wool, most effective of all insulation methods.

Johns-Manville Home Insulation will give you a warmer house, save up to 30% on fuel . . . make your home comfortable all year around

DO YOU have cold, drafty rooms . . . big fuel bills . . . "family colds"? If you do, it's probably because your home leaks heat like a sieve and you are heating "all outdoors."

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Today you can finance the work through the Johns-Manville "$1,000,000-to-Lend Plan"—under the terms of the National Housing Act—the lowest terms in the history of home-improvement financing. It will pay for itself in a short time, in fuel savings.

COLD, drafty rooms in winter mean excessive fuel bills, because heat is pouring *out;* cold is seeping in!

SWELTERING in summer—your house is practically certain to be that way, if it is hard to heat in winter!

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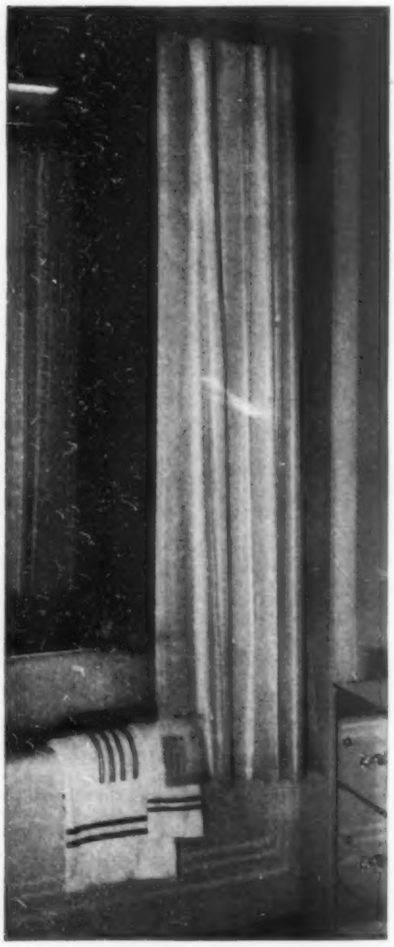

A KLEINERT'S *ILLUSION SHOWER CURTAIN in Jonquil Yellow photographed by Emelie Danielson In The Bride's House arranged by House Beautiful.

"*Illusion*"

● Like a silvery sheet of crystal rain shot through with color from a random rainbow is the sheer loveliness of Kleinert's "Illusion" Shower Curtains. Their fine transparent silk—waterproofed without any rubber—neither *splits, cracks,* nor *peels!* In clear colors, gay printed patterns, or effectively bordered in black.

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lowlands. No landscaper could have shaped it more to our liking.

It was late August and the whole hill was patched with blue wild flowers. The little woods down below was cool and inviting. And the summer sunset from the hill-top seemed about three times as expansive and as colorful as any we had ever known. It was a picture that we had to make our own.

Slipping, as we must, from poetry to prose, we bought the lot for just 39% of the asking price of five years ago. And here, perhaps, is as good a place as any to touch briefly and painfully on

Hurdle No. 5; Financing

In building, the only thing more helpful than money is more money. Builders and contractors, badly burnt by the shoe-string sales of a few years ago, seem unable and unwilling to hold the bag. Their attitude is probably flavored by the fact that second mortgages are now as rare as the dodo. Lacking customers for second mortgages, they bluntly put it up to the prospective customers to figure it out for himself. At that time the government was vaguely discussing a financing proposal covering 80% of the cost of new dwellings. Their continued discussion of it did not help us a particle.

Never had life insurance stood us in better stead. Fortunately, we had never borrowed on any of our policies. Their loan value, plus our small cash reserve, proved more than enough to finance us comfortably beyond the first mortgage.

Before we bought our lot we had satisfied ourselves on the practicability of our making suitable financial arrangements. Having the lot, we stumbled rather blindly into

Hurdle No. 6; Builder or Architect?

Of course, the expense of an architect was out of the question—or so we thought. And every builder with whom we talked agreed that we might as well save that 8% fee. They had built plenty of houses in past years without an architect.

How would they arrive at a plan for our house? Very easily. They'd simply show us a few of the houses they had built (within our price-range) and change them to suit our wishes. Or they'd let us point out the sort of house we liked and try to give us something like it. It all seemed rather vague and tenuous.

We were getting nowhere fast, when a good friend dropped this last hurdle right plumb in front of us. "Who's your architect?" he asked. "What? you have none? You can't afford it? Listen, mister, you can't afford to build without an architect. A good man knows more about materials, methods, construction, and design than all the building contractors in the county put together. Are you doing anything this noon? Then you have a luncheon date with me and an architect friend of mine—the best small-house architect in the country in my opinion."

That luncheon meeting was something of a revelation. So was the trip that followed, when we inspected jobs on which this architect was engaged. He was revealed to us as a man who combined both practical and æsthetic qualities; who was not hidebound by traditions; who was as particular about every detail of construction as he was about the general effect. We were convinced that with his help we could get more house for the money than through any other method of procedure we had considered.

In short, we were sold. And we still are—more so than ever. We believe that, with his help, we have built an infinitely finer home for no more than we would have paid for "just another house." He has given us exactly what we wanted and has relieved us of a multitude of details.

Doubtlessly, his services are typical of those rendered by any competent architect. But to us, uninitiated as we were, they seemed boundless in their extent and detail. At the risk of repeating what you probably already know, let us review them. Among other things, our architect

—studied our location and our needs
—listened to all our ideas and desires
—submitted preliminary sketches for styling
—submitted alternative floor plans
—modified them as frequently as necessary as the plans evolved
—drew up specifications for competitive bidding
—supervised the letting of bids and awarding of contracts
—consulted with us constantly on materials, equipment, color schemes, decorations
—supervised the job from start to finish to insure quality workmanship and adherence to specifications
—provided valuable aid and influence in obtaining a favorable mortgage
—assumed the responsibility for finding the right answer to every question that arose
—guarded our financial interests as jealously as though they were his own.

For example, through a conflict with the code regulations, the low bid on the electrical contract was ruled out. After several consulta-

[*Please turn to page 418*]

Recipes for hobgoblin season

Genevieve Jewell

TOASTED CATS AND TOASTED JACK O'LANTERNS FOR BREAKFAST

Cut slices of bread in shape of cats and Jack O'Lanterns. Press raisins and currants into bread for eyes, nose and mouth. Toast lightly. The cat's whiskers may be made by putting toothpicks through width of toast after the bread is toasted.

BAT WINGS

Cut bread in rounds. Butter slices and spread peanut butter between them. Spread tops of sandwich with prune pulp. Cut in halves and arrange halves so that cut sides are outside and rounded sides meet at center. Sprinkle top prune layer with chopped nuts.

CARROTY ANN SANDWICHES

Cut bread, both white and wheat, into rounds and spread with softened cream cheese until smooth. Shred carrots and place on upper part of round for hair. Arrange pieces of ripe olives for eyes, two dots of pimiento for nose, and moon-shaped piece of pimiento for mouth.

ORANGE JACK O'LANTERNS

8 oranges
3 bananas, sliced
3 apples, diced
16 marshmallows
Powdered sugar

With a sharp knife cut tops off orange and remove pulp from shells. Draw Jack O'Lantern faces on oranges with India ink. Cut the pulp in pieces, saving juice, and combine with remaining ingredients, sweetening to taste. Fill orange shells, then cover with orange top, letting the filling peep out slightly. Make a witch's cap and a fringed neck frill from black crêpe paper and pin on Jack O'Lantern. Serve on a white paper doily. A black glass plate adds a smart touch. This makes a novel and decorative salad or dessert course for any type of Hallowe'en party.

PUMPKIN FACES

Cut bread in rounds. Make sandwiches filled with orange marmalade. Cover each sandwich entirely with orange-tinted cheese. Make eyes, nose, and mouth of pieces of ripe olives.

TWO MOONS

Cut bread in rounds. Spread sandwiches with mashed liverwurst to which chopped parsley and salad dressing have been added. Then place round cutter one inch from the edge of the sandwich and cut again. This will make a crescent moon and a three-quarter moon.

GOBLIN SPECIALS

Cut bread in rounds. In half the slices cut eyes, nose, and mouth with a small sharp knife. Put broiled frankfurters through grinder with drained olives. Mix with catsup to make spreading consistency. Spread on the plain rounds of bread and top with the slices having eyes, nose, and mouth.

WITCH CAP SURPRISE
(For children's party)

Fill a chocolate cone with ice cream and place cone upside down in center of a large chocolate cooky to make a witch's hat. If chocolate cones are not available, dip cones in melted confectioner's chocolate and chill before serving. It is well to dip only about two thirds of the cone in chocolate, leaving about one inch uncoated at the pointed end, so the children can pick them up in their fingers.

GRAHAM JACK O'LANTERNS

Make a plain boiled frosting and divide into two portions. Add chocolate to first portion, orange flavoring and coloring to the second portion. Spread chocolate frosting on graham crackers in round shape of Jack O'Lantern and when chocolate has slightly hardened form eyes, nose, and mouth with orange frosting. Likewise spread orange frosting on other graham crackers and when slightly hardened form eyes, nose, and mouth with chocolate frosting. This recipe is very easily made and highly enjoyed by guests, both big and small, at a Hallowe'en party.

HOBGOBLIN SALAD

Select medium sized oranges with bright yellow skins, allowing one orange per person. Cut off tops and take out pulp and remove membrane. For filling use:

1 can tuna fish
Sections of 3 oranges
1 cupful chopped celery
1 teaspoonful grated orange rind
2 hard cooked eggs
1 pimiento cut fine
3 small sweet pickles

Combine filling with mayonnaise into which has been beaten: 1 teaspoonful Worcestershire sauce, 1 teaspoonful prepared mustard, 1 teaspoonful vinegar.

Make face on each orange by cutting from black passé partout paper, eyes, nose, and mouth,

Goodbye, Girls, I'm Through

With that Old-Fashioned Range

Note to Housewives: If you have a good cook and want to keep her, provide her with a modern gas range.

Note to Husbands: If your wife does the cooking, put yourself in her place and consider how you would like to spend long hours fussing and fuming with that old-fashioned, inefficient range.

Think how she would appreciate the charm, comfort and convenience of a modernized kitchen. The first thing to do is to replace that old range with a Magic Chef—*the gas range of today.*

Magic Chef will make your wife's cooking and baking tasks easier and her kitchen hours shorter. It lights itself when gas is turned on, cooks a whole meal unattended while she rests or plays, insures more wholesome and delicious meals, keeps the kitchen cooler and cleaner, saves money on gas bills and food.

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Magic Chef
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A CAKE WITHOUT FLOUR OR BUTTER

BRAZIL NUT CAKE

2 cups ground Brazil Nuts
6 eggs ¼ teaspoon salt
1 cup sugar

GRIND nuts (1½ cups of shelled nuts or about ½ pound), mix with sugar and salt. Beat egg yolks until foamy and beat in sugar and nut mixture. Beat thoroughly and fold in beaten egg whites. Pour into 3 greased 8-inch layer cake pans. Bake in moderate oven, 350° F., for 30 minutes. Or pour mixture into greased 8½-inch tube pan or spring form and bake in slow oven, 325° F., for 20 minutes; raise temperature to 375° F. for 10 minutes and then decrease heat to 325° F. for 30 minutes. Frost with any soft white frosting. Dot with Brazil Nuts.

Brazil Nuts bring new flavor to your favorite recipes. Try them in muffins and cookies, in sandwich fillings, and as appetizers. Buy Brazil Nuts shelled or in the shell. At all grocers, nut shops and food departments.

At last! The Amazon Nut Cracker that really cracks Brazil Nuts whole and uncrushed. For sale in most 5-and-10-cent Stores, Chain Drug and Department Stores.

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which are then moistened and stuck on the orange.

Apple Butter Crescents

½ cupful butter
1 cupful sugar
1 egg
½ cupful apple butter
½ teaspoonful soda
2 cupfuls sifted flour
½ teaspoonful salt
1 teaspoonful baking powder
½ cupful milk

Cream butter, add sugar, and cream together. Add egg and beat thoroughly, then add apple butter into which soda has been beaten. Add flour which has been sifted with salt and baking powder, alternating with the milk. Spread the batter in a lined or greased sheet cake pan, about fourteen by sixteen inches in size, making the batter about one fourth inch thick. Bake in a hot oven (400° F.) for ten to fifteen minutes. When cool cut in crescent shapes.

If a fancy cooky cutter is not available, cut design from light weight cardboard, place on cake and cut around edge with a sharp paring knife. Apple Butter Crescents may be served on orange ice cream, or they may be frosted, placing two crescents together with any desired frosting.

Frosted Hallowe'en Doughnuts

3 eggs
1 cupful sugar
4 tablespoonfuls melted butter
1 cupful thick sour cream
4 cupfuls flour
1 teaspoonful cream of tartar
1 teaspoonful soda
½ teaspoonful nutmeg

Beat eggs, add sugar, sour cream, melted butter. Then add flour which has been sifted with cream of tartar, soda, and nutmeg. Roll, cut with doughnut cutter and fry in deep fat at 390° F. More flour may be added if necessary to make dough stiff enough to roll.

For the icing, mix enough orange juice into a pound of powdered sugar to make it the consistency to spread, color with orange coloring add 4 teaspoonfuls melted butter and 1 teaspoonful grated orange rind. Ice the doughnuts and make features by using strips of prunes to form nose and mouth, and pomegranate seeds for eyes.

Skull Bone Cake

1 cupful butter
1½ cupfuls sugar
1 cupful cold tea
½ teaspoonful soda
1 teaspoonful baking powder
2¼ cupfuls pastry flour
2 tablespoonfuls cocoa
¼ teaspoonful cinnamon
2 eggs
1 teaspoonful vanilla

Cream butter and sugar, then add soda in a little hot water and add to the creamed butter and sugar. Beat egg yolks well and add. Sift flour, baking powder, cinnamon, and cocoa and add to creamed mixture alternately with tea. Add vanilla and stiffly beaten egg whites. Bake in shallow pan at 350° F. Frost with chocolate frosting, mark into squares and place marshmallow skull on each piece.

Make skull by slightly pinching lower sides of marshmallow together. Paint eyes, nose, and mouth with melted chocolate, mount on toothpick and stick into each serving.

Witch's Delight

Remove crusts from bread. Make sandwiches with mixed chopped pickle and chopped ham. Spread the top of sandwich with butter and sprinkle with cheese. Cut each sandwich in four strips. Decorate with narrow strips of pimiento. Toast in broiling oven.

Supper Menu
for a Children's Party

Nut Witches
Owl Boats Goblins' Goo
Ice Cream and Cat Cakes
Popcorn Balls

Nut Witches

Whole wheat bread
½ cupful peanut butter
½ cupful water
2 ripe bananas
1 to 3 teaspoonfuls lemon juice

Cream peanut butter with water, add bananas mashed with lemon juice. Spread on bread cut into fancy witch shapes with cutters.

Owl Boats

Baked potatoes
Chopped onion
Chopped pimiento
Melted butter
Raisins soaked in heated orange juice

Cut slice from top of the baked potatoes, remove pulp, combine with small amount of chopped onion, pimiento for color, and melted butter. Add raisins which have been soaked in hot orange juice until they are puffy. Be sure they are thoroughly drained. The raisins may be put in to represent figures in the owl boats. Slip potatoes back in oven until hot.

Goblins' Goo

To an orange gelatine foundation, add either a vegetable or a fruit combination and mold in the halves of orange shells. Served on the plate with the Nut Witches and Owl Boats this makes an attractive salad.

Cat Cakes

Decorate lightly iced sponge cake squares with candy cats which may be purchased in candy stores in the Hallowe'en season.

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to clog digestion

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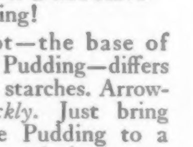

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The Uniform
NUT MEAT CHOPPER

Right from our own kitchen

Roast chicken is always delicious, but just try alternating slices of lemon and orange along the top of the bird during the roasting. They give a decided tang to the flavor. The juice of two oranges and a lemon may be put in the roasting pan instead of the sliced fruit, with same result.

Speaking about chicken, do you know how to choose the best ones? And do you know the difference between fryers, broilers, capons, chicken, and fowl?

Chicken have soft feet, smooth skin, and soft cartilage at end of breastbone. Fowl have hard, dry feet and stiff cartilage at end of breastbone.

Fryers are not the youngest chicken used for the table. They come along about the first of July and on through October, so that they are a little older and heavier than broilers, and they probably have more meat than the broiler. As your butcher weighs the fryer for you, it is probably not drawn, still has the head and feet on, and weighs 2½ to 3½ pounds. This is what is known as "dressed weight." Keep in mind that when ready to cook, chickens weigh about 25% less than their so-called "dressed weight," and 30% less than their live weight.

Broilers are at the top of their season in June, July, and August. They are soft meated, young birds, usually males, and weigh 2½ pounds or less after they are plucked and bled, but not drawn.

And here are the points to look for in buying chicken for the best cooking qualities. Broad, well-rounded breast, with thick layers of white meat on either side of the breast bone. Thighs well covered with meat and the fat well distributed over the entire carcass. Soft, flexible breastbone. Fine-grained, soft, light-colored meat. Skin soft and oily. Milk-fed chickens are white fleshed; corn-fed are yellow fleshed.

If the bird has not been well bled, the skin will be reddened, and blue clots of blood will usually show through the skin of the neck. Such poultry does not keep well nor has the good flavor of well-bled birds. The skin should not be torn from picking nor discolored from rough handling or improper cooling.

To fry chicken, here are some points: Use a good sized heavy skillet or fryer, as the thick metal holds and distributes the heat evenly. Use a generous quantity of fat, enough to cover the pan about ½ inch deep and have the fat hot, but not hot enough to smoke. Salt and pepper the chicken and coat it well with flour. Start frying the large pieces first. Turn them as soon as they are lightly browned, then reduce temperature and finish the cooking slowly. This moderate temperature keeps the chicken juicy, yet cooks it clear to the bone. Watch closely and turn occasionally. Do not overcook. Too much cooking at too high a temperature makes fried chicken dry and stringy and gives it a hard crust.

* * *

Diet and Like It is a new book by Mabel E. Baldwin. It is a practical book for the overweight and those who wish to avoid excess poundage. Safe diet is strongly emphasized. The first part of the book is devoted entirely to menus which offer a large variety of foods. Exact directions are given as to the proper foods to eat and the quantity of each. The second part of the book gives instructions for converting the reducing diet into a protective diet for correct weight maintenance, giving expert information on caloric values, nutritional principles, etc. The entire plan of these diets are worked out so that special cookery is unnecessary, and can be followed in the restaurant as easily as in the home.

* * *

To bring out all the flavor of coffee, add about ¼ teaspoonful salt to it just before cooking.

* * *

And here is an unusually delicious fruit cup recipe: 3 plums, 2 oranges, 1 grapefruit, 1 banana, 1 dash Angostura Bitters, 3 tablespoonfuls sherry, and 3 heaping tablespoonfuls blackberry jam. Mix all together and chill well before serving. Serve garnished with tiny bits of marshmallow.

* * *

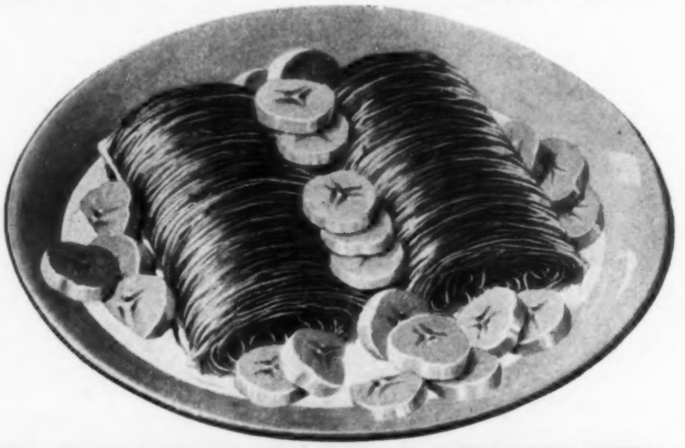
Why not cream your waxed beans next time? But be sure to add about ½ teaspoonful nutmeg to the cream sauce, and see how quickly that puts them into the "favorite" class. Or, if you're counting calories, and don't dare to cream them, just add the nutmeg to the water in which the beans are cooked. They'll be delicious served either way.—Elsa Mangold, Dietitian, American Home kitchen.

"Walking helps us keep step with health–
but...

—vigorous fresh air and exercise isn't the only way to steal a march on health. We know that all around fitness calls for a sound diet, too—that's why we always call for crisp, delicious Shredded Wheat at breakfast."

Crisp, golden-brown Shredded Wheat helps keep this glowing young couple sparkling with good spirits and full of energy. For Shredded Wheat is *100% whole wheat*—nothing added, nothing taken away. Wheat, you know, is Nature's treasure-house of health. In each plump sun-ripened grain she has generously stored a perfect balance of vital health elements—brought to you in Shredded Wheat in their most appetizing and digestible form.

So fill the breakfast bowls with Shredded Wheat—heap in your favorite fresh, juicy fruits or berries of the season—and pour on lots of milk or cream.



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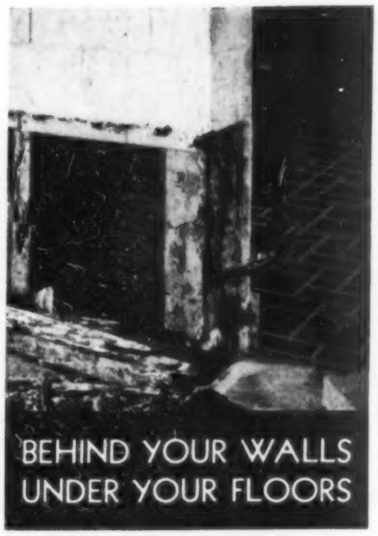

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TERMITES
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☐ Please send me free literature on How to Control Termites.

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A-4

How we solved our housing problem

[*Continued from page 414*]

tions with code authorities, our architect obtained permission to obtain a new set of bids, resulting in a net saving to us of about a hundred dollars.

But his greatest savings were the direct result of his effort to provide what we wanted at our price. Knowing our problem, he proceeded to produce a design which was structurally simple resulting in a remarkably low cubage cost. Through a wise use of materials he has achieved consistent artistry without an appreciable increase in expense.

"It always costs you more to build than you estimate," our friends had counseled. It did. But our extras have not been disproportionate. And we approved every dollar of additional cost above contract prices. Such extras as a plank flooring, basement toilet, and storm windows throughout, while not included in the original specifications, were surprisingly reasonable in cost and seemed well worth while.

Yes, we are sold on the architect—ours in particular. And having had a first-hand demonstration of what a capable man can contribute, we cannot conceive of anyone's attempting to build without such intelligent and very helpful assistance.

* * *

It's quite a house we think. Oh, not one of those expansive domiciles with butler's quarters and all that. But for plain folks like us, with simple tastes and moderate income, it will do very nicely, thank you.

Let's start on the outside. We mentioned the lot—half of an acre and half of the sky, all rolled into one inviting panorama. Nature had treated it well topographically but man had denuded it of everything but grass. We needed trees.

Here, again, we made a fortunate contact. The landscape gardener with whom we discussed our problem, had serviced the finest estates in town. Business being what it was, or wasn't, he was willing to undertake our modest problem of planting at a modest price.

He treated us royally. He supplied beautiful, stalwart stock-trees as high as twelve and fifteen feet, calipering two to four inches at the base. Chinese elm, Norway maple, birch, hawthorne, boliana poplars, fruit trees; an assortment of husky lilac bushes, all in bud; a complete foundation planting; shrubs and even our lawn seed thrown in for good measure. All this cost us about a third or a quarter of former top prices. And, because the nurseries have been quiet, they were able to offer a better selection of well advanced trees and shrubs. Last fall, shortly after our house started, our trees were planted to enable them to get away to a good start. The foundation planting was deferred until spring.

Strangely enough, the garage proved to be the determining factor in the designing of the house. We couldn't put it in back—it would shut off the view. We didn't like it attached at the side—it would consume too much of the width of our lot.

"Why not put it in the front," we asked the architect, "and build the house around it?"

"Why not?" said he. And he did.

As a result, the front right-hand corner is a two-car garage with the entrance on the side. Leaded-glass windows in the front and a short four-foot brick wall disguise it effectively. To the left is our entrance hall and living room. Adjacent to the living room and in back of the garage are the dining room, kitchen and breakfast nook. All our living quarters face the back, where the view is most intriguing. Can you imagine a result like that without our architect?

With the garage built in we obviously needed more floor space on the first floor than on the second. So the roof was projected down to the first story, with two dormers to add interest and light to the upstairs layout.

Preliminary plans called for an expansive chimney at the side of the living room with the brick carried under the adjacent bay-window. For a slight additional expense, we extended the brick around the corner and across the front, producing an effect of all brick construction. This, combined with stained cypress siding, has resulted in an English type exterior that is both attractive and unusual.

The entrance hall is unique. Two steps, flanked by a wrought-iron rail, lead to the living room. On one side is a powder room and on the other a closet, garage door, and stairway. Ordinarily, so many doors would be obtrusive. So we camouflaged them, using wide vertical oak boards with V-joints. The result is delightful, the doors blending into one continuous surface of handsomely finished oak.

Oak affords an additional decorative note in the living room. Here the architect has carried wood paneling from the entrance hall around to the porch door, tying together the bookcase, bay window, and fireplace into one related grouping. Oak paneling is

So *that's* the hitch

Guests arriving—nothing is more disturbing than a worn, stained or cracked toilet seat. But you will be *proud* to have guests go into your bathroom and notice there a Genuine Church Sani-Seat—proof of your high standards of cleanliness and care.

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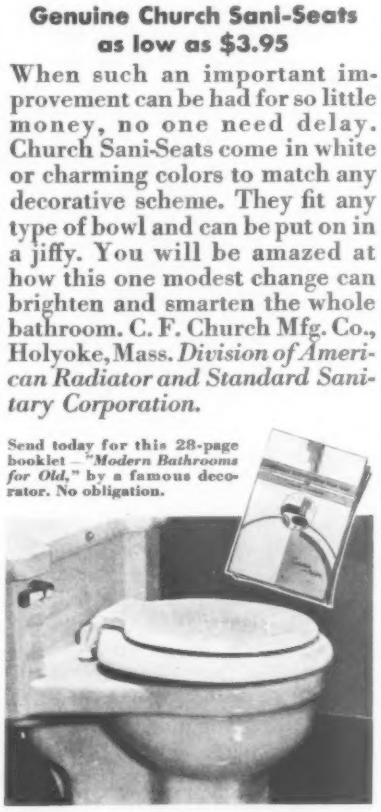
Send today for this 28-page booklet — *"Modern Bathrooms for Old,"* by a famous decorator. No obligation.



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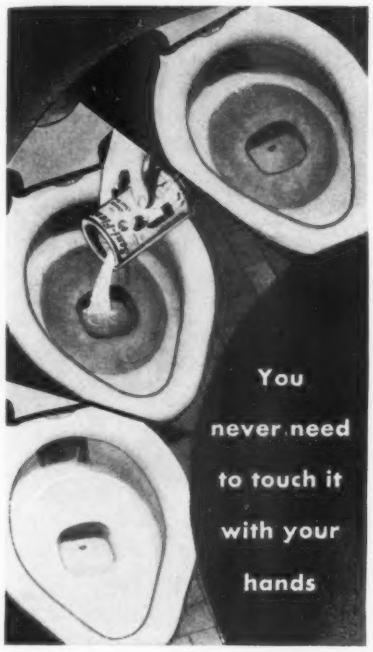

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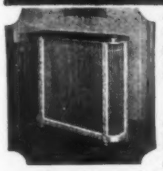

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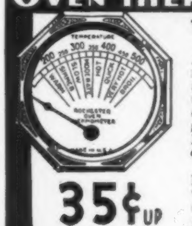

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GUARANTEED ACCURATE

repeated under the four windows across the back of the living room and dining room.

It is interesting to note the manner in which horizontal lines have been used to increase the apparent size and gain—well, let's call it homogeneity. The casement windows were divided laterally into four equal panes. The lines thus formed have been repeated in the porch door, paneling and bookcase, producing an unusual unity of effect. Other wall surfaces, here as throughout the house, are of Arvon, a plastic paint of unusual properties.

Perhaps we should call our dining room a "dining alcove," because no wall separates it from the living room. A china-closet affords the only line of demarkation. This open treatment enhances the effect of roominess, affords a wealth of light and leaves our view unimpaired.

Of the group of four windows, the center two are stationary. They are spanned by two narrow shelves—one of the many good ideas we have picked up from this magazine—and provides a sunny place for potted plants.

The kitchen is conventional. An interesting linoleum design of mottled gray and tan, with dark red borders provides the color scheme. The tan is reflected in the ivory walls. Red linoleum is used for counter tops and red enamel on the inside of the cupboards. We like our double-duty breakfast nook. A table big enough for four lets down from the wall. The adjacent wall houses the very necessary ironing board.

Let's go down cellar for a minute. The unexcavated garage has left us an L-shaped basement. Under the living room is a commodious recreation room with a fireplace. The rest of the cellar is devoted to laundry and heating equipment.

On the second floor are three good-size bedrooms. Next to the master bedroom is a dressing room, situated over the powder room and so designed that it can be converted into another bath, should we ever so desire.

On the bathroom floor, as in the powder room and entrance hall, linoleum has been used because of its decorative possibilities. Both lavatories have recessed mirrors with well-placed, built-in overhead lights.

Incidentally, most lighting fixtures are custom-built. Those in the entrances, kitchen, and hallways are recessed, with a translucent glass panel flush with the ceiling. These special fixtures, while more serviceable and effective, proved no more expensive than standard products.

We could write at length on insulation, heating plants, plumbing, and structural details. But that's a different sort of story.

Residence of Frank M. Dunbaugh, Jr., Glen Cove, N. Y. Mr. Dunbaugh is Vice President, Woodyard Publications, largest group of weekly newspapers in America.

"We know the pleasure of getting up in a warm home"
"We save $93.50 a year on fuel"

What Iron Fireman did for Frank M. Dunbaugh, Jr.

. . . it can do for you

Mr. and Mrs. Frank M. Dunbaugh, Jr., and their two sons, Frank Montgomery and Edwin Lane.

The four-year history of Mr. Dunbaugh's fuel bills is as follows:

3-year average before installing Iron Fireman	$223.10
After installing Iron Fireman	129.60
Iron Fireman savings per year	$ 93.50

Iron Fireman automatic coal burners provide automatic fueling, for all firing jobs from domestic heating plants up to 300 h.p. power boilers. Quickly installed. Convenient terms of payment.

THE case of Frank M. Dunbaugh, Jr., of Glen Cove, Long Island, is typical. An Iron Fireman automatic coal burner cut Mr. Dunbaugh's fuel bill $93.50 a year, "but really," says Mr. Dunbaugh, "*the pleasure of getting up in the mornings and eating breakfast in a nice warm dining room is worth more than the saving.*"

Isn't it time for you to enjoy the luxuries of self-regulating Iron Fireman automatic heating? Of all the different fuels and firing devices offered, Iron Fireman automatic coal firing excels because of its dependability, quietness, cleanliness, safety, and its amazing economy.

There is an Iron Fireman burner to fit your individual needs, including models which feed direct from the fuel bin to the heating plant so that coal flows to the fire like oil or gas. With modern financing methods, Iron Fireman's reasonable cost, and the cash fuel savings it brings, there is no need for you to go through another winter with any less desirable form of heating. Send the coupon for particulars. Iron Fireman Manufacturing Company, Portland, Oregon; Cleveland, Ohio; Toronto, Canada. Dealers everywhere.

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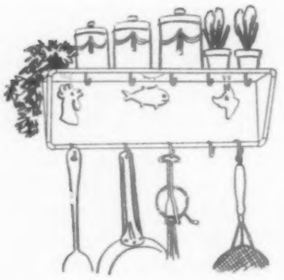
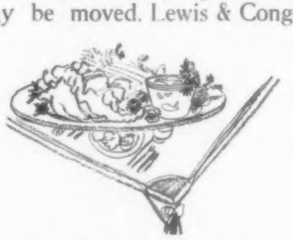


Of interest to you?

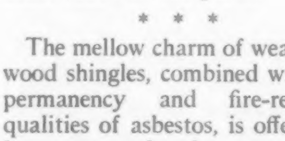
THE hang-it-all rack, of copper, holds pots and kitchen utensils conveniently and provides a shelf for canisters or flower pots. Hooks may be moved. Lewis & Conger.



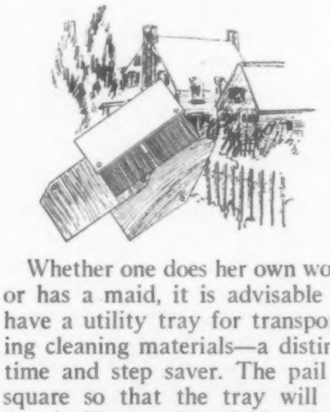
For the one-plate meal the little Pyrex custard cups are very useful. They keep hot food, strongly flavored food, or more liquid food from mixing with other foods on the plate.

* * *

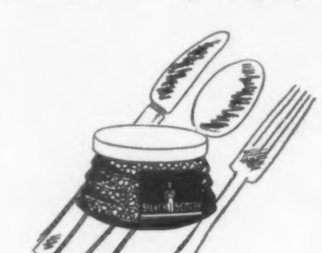
The mellow charm of weathered wood shingles, combined with the permanency and fire-resisting qualities of asbestos, is offered to homeowners in the new Johns-Manville product, Cedarstyle asbestos siding shingles. Cedarstyle texture lends to the home the warm atmosphere of the Colonial type of New England homestead.



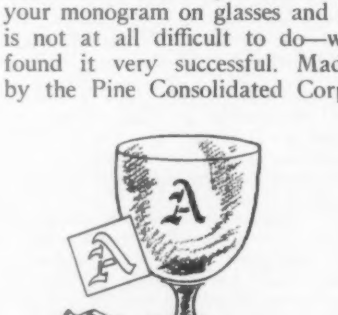
Whether one does her own work or has a maid, it is advisable to have a utility tray for transporting cleaning materials—a distinct time and step saver. The pail is square so that the tray will fit into it. Hammacher, Schlemmer.



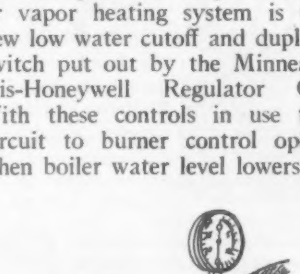
Another labor saver for the housewife—Silver Sentry—eliminates the drudgery of silver cleaning by absorbing the gases which tarnish the silver. All you do is to place a jar of this product in your silver drawer with the top off so that absorption of gases can take place. It is made by the Columbia Refining Company.



And here is an extremely fascinating pastime—also a profitable one, for it is a grand gift idea. With Etchall you can etch your monogram on glasses and it is not at all difficult to do—we found it very successful. Made by the Pine Consolidated Corp.



A safety device for your steam or vapor heating system is the new low water cutoff and duplex-switch put out by the Minneapolis-Honeywell Regulator Co. With these controls in use the circuit to burner control opens when boiler water level lowers to danger point and closes when normal boiler water level is restored, the circuit to the burner control is automatically re-established and the alarm circuit is opened. A wise fall investment.



Two birthday parties that are "different"

[Continued from page 388]

nut cups which look like tiny wash baskets make a truly different table decoration for a young girl's party.

INVITATIONS—Cut a silhouette of dress or skirt out of colored paper. Write your invitation on it. If you prefer a poem, here is a suggestion:

A Wash-Day party's lots of fun,
So please start hoping now, for sun
On —day next, at half past three,
So you can come and play with me.

CENTERPIECE—The centerpiece is a wash-day scene. The foundation is an inverted hat-box lid, covered with green crêpe paper to represent grass. A clothes-line is made of embroidery silk, tied to sticks. "The clothes" are all cut of crêpe paper. "The doll" is a clothes-pin, with crêpe paper dress and hair, and pipe cleaner arms. The nut cups are covered with crêpe paper and are made with handles, to look like wash baskets or clothesline. The place-card souvenirs consist of clothes-pin dolls.

The foundation is a cover of a hat-box, or any box or carton cut down to about 1½ inches in height. The solid surface is the top. Cover this with light green crêpe paper, pull well down over the edges and paste firmly into place. This represents the grass. Next, cover 2 round sticks (approximately 7 inches long) with pink crêpe paper. Punch a hole one inch in from the edge of the "grass" surface on two opposite sides of the foundation. Push one stick through each hole, and fasten in place by using wire underneath, and adhesive tape. Span a piece of pink embroidery cotton from one pole to the other for the clothesline, and knot firmly. Be certain that the poles are standing absolutely upright.

Cut tiny "clothes" from scraps of colored crêpe paper or left-over material.

The clothes-pins are made of flat tooth picks, cut into ⅝ inch pieces. Cut a tiny nick out of one end of each piece. Fasten the clothes to the clothesline with the tiny clothes-pins.

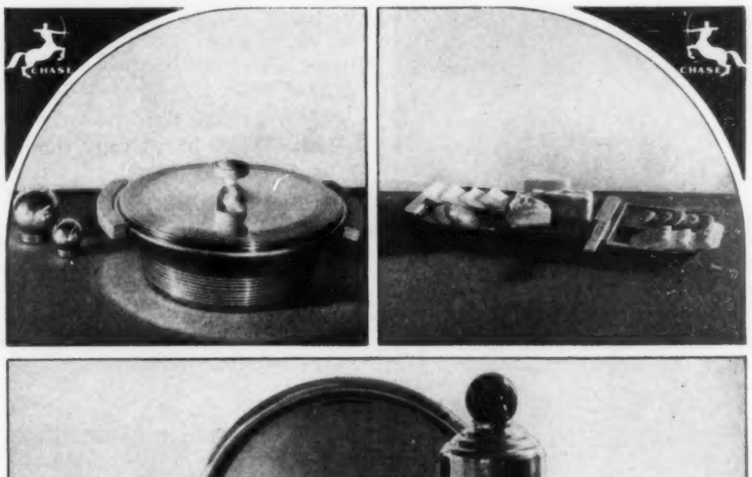
The doll that is hanging out the clothes is a clothes-pin also. Place a six-inch pipe cleaner into the top of the slit part of a clothes-pin. Bend ends upward, and wire to clothes-pins, one inch down from top. See that ends are even. Bend one end toward one side and one toward the other to form the arms—the flat part of the head of the clothes-pin is in front for the face. Mark in the features with ink or paint. Tiny clippings of black or yellow crêpe paper are pasted to the head for hair. To dress the doll, cut a strip of pink crêpe paper 12 inches long (against the grain) and 2 inches wide. Gather with needle and thread along length, and draw in under arms to form the skirt. Ruffle bottom by pulling the crêpe paper slightly against the grain. Make a cape collar 3½ inches long and 2 inches wide, doubled over to be 1 inch wide. Gather the two short ends. Stretch the collar around back of neck, and paste the ends together at waist in front. Paste a small ribbon bow at joining. This collar will cover the arms, so slit the paper up exactly where the arms are, to allow them to protrude. Bend the arms upward, bend a tiny bit of pipe cleaner under at each end to form hands, and hook them to the clothes-line as if the doll were hanging up clothes. Paint the very bottom of the clothes-pin ("the feet") black to look like shoes.

Trimming: Gather a 4-inch ruffle of pink crêpe paper through the center and paste it around the outer edge of the box, keeping the gathers even. Make another wash basket (the same as wash basket nut cups), and paste it on the "grass."

Doll place cards: Make a doll for each child exactly as the one used on the centerpiece—except for the skirt. This should measure 12 inches long and 3½ inches wide. The skirt will hold the doll in an upright position. Extend one arm forward to hold the place card. Add a cut circle of stiff pink paper or cardboard 1½ inches in diameter. Paste this on the top of the doll's head to form the brim of a hat. A small shirt button pasted in the center of this makes the crown.

Wash basket nut cups: Use 1½-inch nut cups to represent the wash baskets. Paste a small handle of yellow embroidery cotton on two opposite sides of the "basket." Cover the outside with yellow crêpe paper. Slit it where the handles are, so that they can come through. Paste edges of paper firmly over the rims of the nut cups.

Clothes-line nut cups: Use 2-inch nut cups. Take 2 toothpicks, and pass each (opposite one another) through the rim of the cup, from inside to out. Allow these toothpicks to come within half inch from bottom of nut cup. Fasten into place with adhesive tape. Cover outside of nut cup with pink crêpe paper, cutting it a little wider, so it will fold over on top, and under on bottom. Span pink embroidery cotton from top of one toothpick



(Top left)
Aurora Service Dish, for vegetables, fruits, candies, nuts . . . $5.00
Salt and Pepper Spheres, per pr. $1.00

(Top right)
Cracker and Cheese Tray . . $3.00
Cheese and Butter Knife . . . 75c

Blue Moon Cocktail Set $10.00
(Shaker, $4.00. Tray, $3.00. Cups, 50c each)
Cocktail Ball $1.00
Olympia Tray, 6⅛ inches 75c

(Lower left)
Cake and Sandwich Trowel . $1.00
Olympia Dessert Dish . . . $1.00
Olympia Tray 75c

(Lower right)
Savory Relish and Jam Dish, for olives, celery, stuffed eggs, anchovies, jam, etc. $5.00

An end to dullness

Brighten your table with sparkling CHASE CHROMIUM

Here are the newest, smartest helps for the modern hostess, useful in dozens of ways from breakfast to midnight snack. All are of gleaming Chase Chromium, the finish that *keeps* its lovely brilliance—it never tarnishes; never blackens; *never needs to be polished.* See these inexpensive things—and other lovely Chase products—when you shop at leading department stores, jewelers and gift shops.

CHASE

Emily Post's helpful book "How To Give Buffet Suppers" contains 24 pages of practical recipes and helpful menus. Send for it; or ask for FREE illustrated Gift Folder showing dozens of lovely Chase products.

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Celebrate

WITH US

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For one hundred years the house of Wallace has advanced ideals of craftsmanship that are honored today. Join in celebrating our anniversary. A set of any of the distinctive patterns illustrated offers more style and quality for less money. As an example, if you buy a full twenty-six piece set at $31.00, you save $5.00 and also receive a beautiful chest. Before the various pieces are very heavily silverplated, substantial discs of **Solid Silver** are set into the base metal at the points subjected to most wear. They are actually **Solid Silver** shod.

WALLACE
SILVER SHOD
PLATE

Wallace Park, Wallingford, Conn.

to the other, and paste on piece of white paper cut in shape of dress. This may be used as place card if desired.

MENU SUGGESTIONS — *Sandwiches:* White bread (any simple filling) cut to represent skirts, blouses, and so forth. Brown bread, cut in strips to look like stockings, or shaped like shorts.

Ice cream: Cut down lily cups or use small containers to represent wash baskets. Attach a piece of string on each of two sides to look like handles. Serve the ice cream in these. A thin layer of meringue or whipped cream looks like soap suds.

Cake: Serve small squares of pink frosted cake, with S-O-A-P written on each. Use a pastry tube for this, and make the letters of stiffly whipped cream or white frosting. The lettering may also be made of tiny bits of candy.

GAMES—*Bubble contest:* Give each child a small bowl, half filled with sudsy water, and a bubble pipe. Allow the child to practice blowing bubbles for ten or fifteen minutes. At a signal, the contest starts. The child blowing the largest bubble wins.

Bubble race: If a pure wool blanket is available, place it or hold it on a slant, and have a bubble race. Each child has a turn to blow a bubble, drop it on the blanket, and roll it by blowing slightly from one side to the other. The child keeping her bubble from bursting the longest wins a prize.

Clothes-pin toss: Fasten one half of the open side of a pillowcase to a clothes-line. Draw the other open side out slightly. Have the children stand about ten feet away from the pillowcase and toss the clothes-pins into it. Give each child several chances.

Rainbow clothes-line: Prepare a clothes-line (before the party) by painting it several colors. Color the first six inches red, the next six inches yellow, and so forth. Each color represents a number. Stretch the clothes-line across the room. Each child is given 5 clothespins, then blind-folded. Play as the donkey game. The object being to try to pin the clothes-pins on the line, on the colors representing the highest numbers. The largest total wins.

$ Dollar Ideas $

CAKES REQUIRING LONG BAKING

In baking pound cake, white fruit cake, or any rich cake that requires several hours' cooking, spread salt over bottom of oven a little larger than size of pan, before putting cake into oven. No paper in cake pan is then needed, and the cake comes out with a delicious golden brown crust. MRS. JOHN E. LAWTON JR., Lima, Pa.

NEW MIRACLE WINDOW SHADE

Is Washable.. Won't Crack..Costs only 45¢

THESE FABRAY SHADES ARE MARVELOUS!.. EASIER TO WASH THAN WINDOWS ... AND NOT A TRACE OF STAIN!

New FABRAY Material Washes

HERE'S an utterly new kind of window shade that is amazing millions. Rich-looking and like fine silk to the touch. FABRAY shade material brings truly washable window shades within reach of every purse for the first time. Soap and water can be used on them as freely as on glass. And, of course, rain does not damage them.

I JUST CAN'T BELIEVE THESE FABRAY SHADES COST ONLY 45¢ EACH!

FABRAY Shades Look So Expensive—Cost So Little

But FABRAYS are more than just washable. They cannot crack or pinhole because they are made of a new solid cellulose material, treated to make them tough, yet soft and pliable, then coated with washable oil finish—no filling of clay. Therefore, no cracking and pinholing—the curse of ordinary inexpensive shades. FABRAY Window Shades look beautiful when new—and stay new-looking longer.

THANK GOODNESS I DON'T HAVE TO PUT UP WITH THAT KIND OF SHADE EVER AGAIN

Millions Replacing Shabby, Dingy Shades With New FABRAYS at Only

And why not? Fabray Shades cost only 45c each for the full 36x6 size—no more than cheapest clay-filled non-washable shades. Larger sizes also available. Send 3c for color samples to the Clopay Corporation, 1495 York Street, Cincinnati, Ohio.

45c
COMPLETE WITH ROLLER

FABRAY
WASHABLE WINDOW SHADES

At all leading Department Stores, 5c to $1.00 Stores, Variety, Dry Goods and General Stores

NOTE: As with all successful new products, FABRAY Shades are being copied. Imitations look similar, but are stiff, rattle in wind, curl at bottom and edges, tend to crack. Insist on the genuine FABRAY.

CORNFLAKES FOR SCALLOPED DISHES

I use corn flakes in place of bread crumbs. Has better flavor, always ready and makes more attractive dish. Just crush flake and use as you would bread crumbs. MRS. H. B. BEATTY, Marshalltown, Iowa.

TWO WAYS TO WHIP CREAM

Pour thick cream into a deep bowl and do not allow the clover egg beater to touch the bottom of bowl and the cream can be whipped in half the time that it takes when the beater is touching the bottom. MARY CRUSE, Salisbury, N. C.

TO WHIP CREAM QUICKLY

Place ice cubes or crushed ice in bottom of double boiler; sprinkle generously with salt. Pour cream in top of boiler and place over ice and salt mixture. Let stand a minute or so and whip.

With this method no cream whip is needed, ordinary cream may be used, and the double boiler being deep, the cream does not spatter. MRS. L. G. SYMONS, W. Hollywood, Calif.

QUICKER DOUBLE-BOILER COOKING

Salt in water in double boiler heats much more quickly the contents of boiler. MRS. DONALD A. FRENCH, Willimantic, Conn.

TOO-SALTY SOUP

When soup is too salty, put a pinch of brown sugar in it. This will overcome the salty taste and still not sweeten it. MILDRED ROBERTS JOE, Greensboro, N. C.

BON AMI ON CELLAR WINDOWS

If cellar windows are thickly covered with Bon Ami on the inside before they are opened for the summer it will prevent dust and dirt sticking to the glass and make it much easier to clean them in the fall for winter closing. H. C. DOWNS, Lawrence, Kansas.

GLORIFYING THE HUMBLE PRUNE

Instead of cooking prunes in the usual way, place them in a jar containing pineapple, grapefruit or peach juice, or any combination of fruit juices, which may be saved from time to time when canned fruits are opened. Allow the prunes to stand until they have absorbed enough of the fruit juice to be swollen, at which time they are ready to be eaten. A really good breakfast dish that the family will enjoy. MRS. E. H. CROISANT, Evanston, Illinois.

Collector's luck

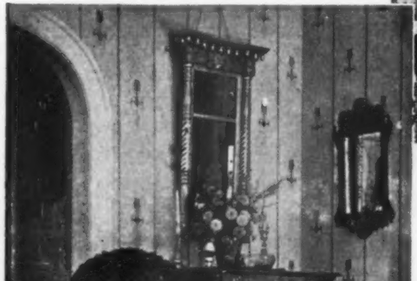
Christine H. Brigham

PEOPLE all around us are saying that there are no good antiques to be found in the country which has been thoroughly canvassed mostly by a chain of small-town dealers who operate from their homes. This is partly true, but there are still choice pieces to be found if one has the time and patience to look for them. My own experience is that the New England States, from which I come, have been more persistently combed than any other place. Western New York has yielded me some very rare treasures, among them a fine curly maple desk formerly belonging to the first woman doctor in the state. This only required refinishing as it was actually in excellent condition otherwise.

Recently I had an interesting experience while motoring home just about dusk with a husband who does not share my interest in the things of yesteryear. Through the rain I spied, at a small roadside stand, piled high with apples and vegetables, what appeared to be a Queen Anne table. Although I could only see the top and sides it certainly looked worth while, and, as it was too late to stop then, I tried to mark the place in some way so that I could go back which I did bright and early the next morning. My disappointment was keen when I discovered the table and vegetables had disappeared but after making inquiries at near-by farmhouses I finally located the right house and was informed that the table was in the wood shed. Asking to look at it I was informed that the table would not be anything a person would want but after much persuasion the owner consented to let me look at it. I fully expected to find the feet cut off, as so often happens, but it was all complete and a beautiful graceful piece. It had been picked up at auction in the near-by neighborhood from people originally from New England and had only been purchased with the idea of using it to hold roadside wares. The owner could not imagine why anyone would want to buy it but after making a deal we were unable to make change for the bill that was offered and I dared not leave the table so we loaded table, owner, and her small baby into my car and had the bill changed at a near-by gas station. The woman, no doubt, is still wondering if I was not slightly unbalanced. Today the table stands refinished in a place of honor in my own room—a harmonious companion to a beautiful canopy maple bed.

The small maple Hepplewhite table beside the bed also has a history and upon it stands a jade green lamp found in Trenton, New York, and purchased for a few dollars.

Some time ago I was told of an old abandoned house that was falling down and was said to contain nothing of value. A friend and myself finally mustered up courage to enter it although it looked decidedly unsafe. It was a small cottage type of house, all the windows were out and the roof was falling in. At first it appeared as though there was really nothing worthwhile in it, but after a careful inspection the pantry was found to contain several fine pieces of blown glass and then just out of curiosity an old flour



Just fifty cents purchased the Chippendale mirror. The ball and claw foot chest was found in Connecticut, and the andirons came from the home of former Governor Hunt of New York

Lovely to look at....

SAFE FOR SEEING

LOOK FOR THIS TAG
CERTIFICATE AS TO
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COMPLIANCE WITH I. E. S. SPECIFICATIONS

the New **I·E·S** *Better Sight* **LAMPS**

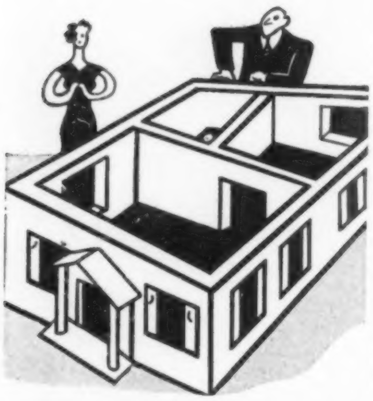
Recent surveys indicate that insufficient light for reading and study is a contributing cause to the prevalence of poor eyesight. We suggest that you protect your own eyes and those of all the family by equipping your home with I. E. S. Better Sight Lamps.

Developed by the Illuminating Engineering Society, these lamps provide light for seeing safely and easily. And this ample, soft, diffused light is free from glare. Two other advantages are wide spread of light and pleasing general illumination throughout the room. Only genuine I. E. S. Better Sight Lamps bear the authorized Certification Tag shown above. It certifies that the lamp meets the specifications of the Illuminating Engineering Society as attested by the Electrical Testing Laboratories—and is endorsed for lighting effectiveness by the Better Light-Better Sight Bureau and the Better Vision Institute. Look for this tag when you buy—and be sure it is on the lamp when it is delivered to your home.

Get your I. E. S. Better Sight Lamps from your lighting fixture dealer, furniture store, department store, or lighting company. I. E. S. Better Sight Lamp Makers, 2116 Keith Building, Cleveland, Ohio.

Better Sight I·E·S *Lamp Makers*

You start with bare walls...



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An exclusive guild of world-famous artists works for you. Such renowned designers as Nancy McClelland, Ralph Walker, Robert Locher created these new Imperial *Washable* Wallpapers. You can make small rooms look larger. For those not favored with sunlight you choose Imperial patterns that bring the illusion of gay brightness. And you don't sacrifice practicality. Imperial papers will *not* fade and they're all *washable*. Each one is identified by the silver label you see below. Before winter "shuts you in" have these artist-designed papers on *your* walls.

Fill in the coupon and Jean McLain, an expert decorator, will help you. She'll send samples to suit your rooms and tell you where you can conveniently buy *genuine* Imperial *Washable* Wallpapers.

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barrel badly eaten by rats was moved and behind it there were two beautiful old flasks. One was of rare blue glass marked "Success to the R. R." It was not of the fairly common variety showing the horse-drawn cart but one depicting the first engine. Upon inquiry it was learned that the old lady who owned the house had been taken to the county home quite suddenly on account of illness. Such must have been the case for in a badly rusted stove were two loaves of bread which had been put there to bake years before. The old lady passed away in the county home and it is said that the property then reverted to the state as she left no known relatives.

Another rare find was a glazed chintz historical quilt showing the ship *Constitution* and the heads of all the United States Presidents from Washington to Jackson. The color was a pale shade of lavender and it was in perfect condition. I acquired it in a strange way, having heard of an auction that was to be held in June and knowing that I would be many miles away on the date set. Several weeks before I drove to the country town where the auction was to take place to see if I might not leave a bid on some antiques which I knew were in the house. Upon inquiry of the executor I was told to leave a bid of a few dollars on the quilt as it was surmised that the farmers round about would not pay much for such a thing. This I did, not knowing at the time the real value of the quilt, but in my search for information concerning it I learned that it was of great historical value. Originally it had come from Massachusetts. After the auction I was notified that the quilt was mine at the price I had bid and this was most surprising to me as I learned that there had been several dealers present at the auction and all of them had passed the quilt up as being worthless. This quilt later passed out of my hands and I had the thrill of a lifetime when attending the Antique Exhibition in New York City to see my former quilt prominently displayed with a price tag of twelve hundred dollars on it.

In driving through the country I was always on the look-out for an old iron grape pattern bench, the kind sometimes seen in cemeteries. I finally found one back of an old church and after much trouble located the caretaker. He said he had taken care of the cemetery lot for years without pay and that he would be glad to sell the bench. I paid him and had the bench brought home but not long afterwards some distant relative of the original owner of the bench made such a fuss over its disappearance that it had to be taken back. Though the caretaker reimbursed me, I was still without my long-sought-for bench. However, that is just one instance of the lure of the antique.

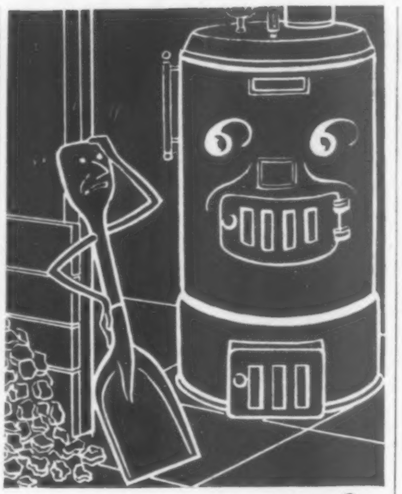
Two old sisters living near a railroad track were reported to have some old things and I chanced upon them just as they were at dinner which consisted of tea, crackers, and a box of sardines. They were very friendly and insisted upon my coming in and sharing their frugal meal. Although they could think of nothing that they thought would be of interest to me they offered me an old kitchen chair to stand upon so that I could explore the top pantry shelf. There quite forgotten and covered with dust was one of the finest dark blue blown glass pitchers I have ever seen. They then remembered that it had been blown especially for them over fifty years before by a man named Murphy in one of the New York state factories. In my eagerness to buy it I almost made the fatal error of offering too great a sum but we finally agreed upon a mutually satisfactory price and so today it is one of my most prized pieces of blown glass. I also bought a fine copper lustre pitcher in the same house and the old ladies informed me that the money so received would help towards paying their taxes.

A fine pair of petticoat dolphin candlesticks that I have were purchased from an old lady who was too timid to let me in and just opened the door a little crack and looked at me. Through the crack I could see the candlesticks standing on a mantel behind a stove and so I went to the home of a niece down the road. The niece was glad to get them and sell them as the old lady was greatly in need of funds.

The Chippendale mirror shown in the photograph was found in a barn and purchased for fifty cents, the owner insisting that she was getting too much for it. The Chippendale ball and claw foot chest of drawers was found in Connecticut and fortunately all the old handles were on it. The old andirons came from the home of former Governor Hunt of New York. The girondoles were found stored away in an attic.

The most harrowing experience that ever happened to me occurred while visiting an abandoned farmhouse in the country a long distance from any neighbors and quite isolated. I had driven miles with two friends when we decided to stop and investigate an old house and grounds. One of my friends had walked to the rear of the house in safety and when I followed her, walking along an old board walk, one of the boards

[*Please turn to page 427*]

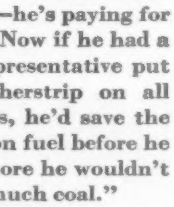


SHOVEL: Boy have the boss and I been busy feeding you today!
FURNACE: He should install Chamberlin Weatherstrip
He'd save money.

"I'M NO GLUTTON. The trouble is that 20% of the heat I make is going right outdoors. None of those doors and windows upstairs are weatherstripped. The cracks around them make the house leak like a sieve. No wonder the boss kicks about his fuel bill—he's paying for heat he can't use. Now if he had a factory-trained representative put Chamberlin Weatherstrip on all doors and windows, he'd save the installation costs on fuel before he knew it. What's more he wouldn't have to shovel so much coal."

There's a 3-foot hole in the side of your house

The open cracks around the doors and windows of the average small house are equivalent to a gaping three-foot hole in the wall.



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SIMPLY DRAW OPEN OR CLOSED
CONVENIENCE *in this* IMPROVED FLEXIBLE FIRESCREEN

What *your* fireplace has needed! A firescreen that is as harmonious a part of the fireplace ensemble as the andirons. Flexscreen consists of flexibly woven metallic curtains that slide open or closed on a handsome supporting fixture easily attached to the fireplace. Drawn together, they effectively stop all sparks, yet provide full vision of the dancing flames. Drawn apart, they fold gracefully and compactly at either side. Wonderfully convenient. Always in place. Save space. Permanent as the masonry. Price, until now, made firescreens of this advanced type a luxury. If your fireplace fixture dealer does not carry Flexscreen, send for description.

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Please send me your FREE FOLDER: "The Story of America's Greatest Advance in Home Comfort." AH-10

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Metamorphosis of a bungalow

Margaret Cruise

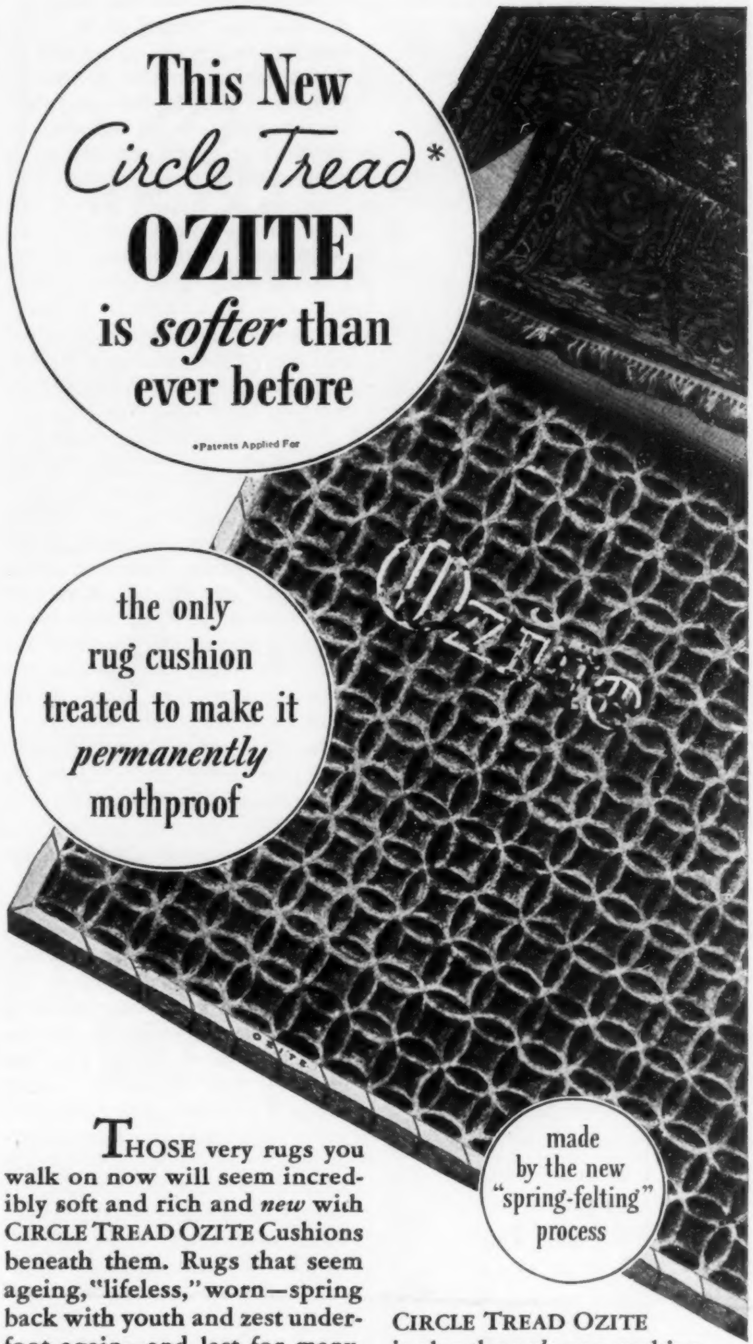
SEVERAL years ago I was asked by a friend to call on a lady who, due to financial reverses, and as I afterwards learned, depressing surroundings, was feeling very discouraged. The lady was the owner of a simple but charming four-room bungalow and I felt that if she could be made to take an interest in this her spirits would be raised and the feeling of depression from which she had suffered would quite likely be dispersed.

Owing to the fact that the owner had brought from Ohio the heavy oak furniture and dark draperies, popular twenty years ago, the tiny California dwelling had been robbed of much of its naïve charm. The latter, like many small houses, had not been blessed by the services of an architect and so had a few glaring faults. These were all remedial at a small expense and possible, financially, providing that the changes could be carried out over a period of years. Very simple alterations were commenced seven years ago and today their house is voted one of the most delightful for its size in this large city.

There was no dining room so the bedroom, most easy of access to the kitchen, was used for this purpose. A corner cupboard was built in, being painted inside with turquoise blue paint. The ceiling was painted ivory and the walls papered in palest beige paper, guiltless of design, but with a chambray-like texture. The woodwork, which had formerly been treated with a very ugly dark stain, was painted old-ivory.

The next step was the selection of drapery material and a striking English cretonne was chosen, this of course to be lined. The cretonne had a background in old ivory showing a design composed of peacocks, in turquoise, rose, and brown, and various flowers in rose and red tones, with just a hint of orchid. When finished, the draperies were hung on fluted wooden poles. The latter were painted the deepest rose tone, found in the cretonne and had the rings, ends, and brackets in black. Ruffled white organdy glass curtains gave the windows the desired Colonial effect.

The colors in the cretonne were used as the basis for the rug color scheme. This rug was made by the lady of the house and, when finished, measured ten feet in diameter. It was of the braided type and the strips used were cut four inches wide, dyed to the desired colors, sewn into tubes on



This New *Circle Tread** OZITE is *softer* than ever before

*Patents Applied For

the only rug cushion treated to make it *permanently* mothproof

made by the new "spring-felting" process

THOSE very rugs you walk on now will seem incredibly soft and rich and *new* with CIRCLE TREAD OZITE Cushions beneath them. Rugs that seem ageing, "lifeless," worn—spring back with youth and zest underfoot again—and last for many, many happy years.

So much *softer* than ever before—this new CIRCLE TREAD Design makes ordinary "waffle" type pads obsolete. "Spring-felting" does it, with a springiness you never dreamed your rugs could have.

And PERMANENT *Mothproofing*

Ozite is the *only* rug cushion treated with a solution *deadly* to moth larvae. Not just a moth chaser—but an agent that destroys moth worms—and lasts the life of the cushion (which is practically forever!).

CIRCLE TREAD OZITE is also the *only* rug cushion that is "ozonized"—electrically sterilized to eliminate the "stockyards odor" that makes cheap pads offensive.

CIRCLE TREAD OZITE RUG CUSHION is *Guaranteed As Advertised In* GOOD HOUSEKEEPING MAGAZINE.

Three weights of CIRCLE TREAD OZITE bring it within any budget. Be sure of getting *genuine* Ozite by insisting on the CIRCLE TREAD Design. Sold wherever rugs and carpets are sold. ABSOLUTELY GUARANTEED TO SATISFY.

new CIRCLE TREAD Ozite RUG CUSHION

There is only one Ozite—Look for this trade-mark

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Merchandise Mart, Chicago, Ill.

Please send me a free sample of New Circle Tread Ozite Rug Cushion, and a copy of your new booklet "Useful Facts About the Care of Rugs and Carpets."

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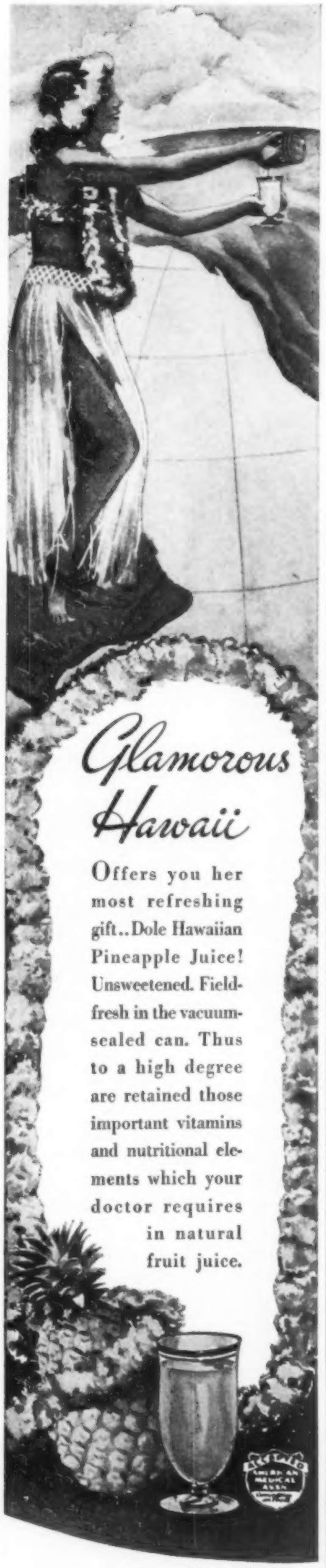

Offers you her most refreshing gift..Dole Hawaiian Pineapple Juice! Unsweetened. Field-fresh in the vacuum-sealed can. Thus to a high degree are retained those important vitamins and nutritional elements which your doctor requires in natural fruit juice.

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the machine, turned on a string, braided, and made into hanks of the separate colors. A certain number of rows in one color were sewn together, being followed by the next color chosen, the same number being used in this. This principle of keeping all of one color in one group was followed throughout the making of the rug and the early part of the work was done on a table to ensure a flat center. Such materials as old corduroy robes and heavy bedspreads were utilized for this attractive floor covering.

By the time these changes had been made the family finances were sufficiently improved to permit expenditure for new dining room furniture, to replace the large oak pieces. Excellent reproductions of Early American maple were selected and when in place proved most suitable for the little room. In making the selection care was taken to secure furniture small in scale.

A couple of old Godey prints and two flower prints adorn the walls and pick up the room colors. A friend, interested in weaving supplied a lovely, hand-woven table runner to match.

The living room claimed attention next, this calling for more drastic changes. The existing wall spaces were much broken by doors and windows, allowing little or no flexibility in the arrangement of furniture. For this reason it was decided to remove entirely a very ugly carpenter-built buffet and to close an unnecessary door leading to the kitchen. By closing the door a long wall space was created for the sofa. An ugly high window, which had been provided to give light above the buffet, was treated as a decorative feature, being covered by a piece of colorful homespun, long a family heirloom. A long, narrow table holding books, a lamp, and a bowl of flowers was placed under the window, the whole making a very pleasing group.

To return, however, to the improvements—the ceiling was painted ivory and the woodwork (which had formerly been stained dark walnut) was done over in a deep butter color to match the wallpaper selected. The paper was plain but slightly rough in texture. Doors were removed from the bookshelves, already in place on one side of the mantel and the inside painted a brilliant Chinese red, in order that brightness might be brought into this dark corner.

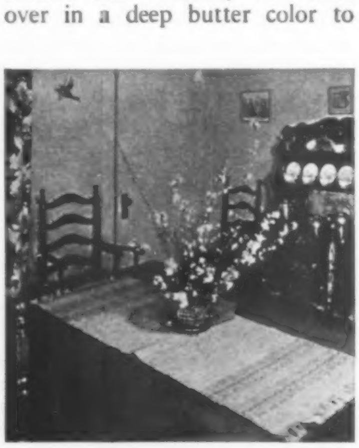
A perfectly plain copper-colored Axminster rug was chosen for the floor and English linen was selected for the draperies. The linen had a tangerine background with baskets of flowers in pleasing design. The flowers in the baskets were in varying tones of copper and blue. The draperies were hung on tangerine colored poles, to carry out further the nasturtium tones around which the main color scheme was built. Rings, ends, and brackets for the poles were black and glass curtains matching those in the dining room were used.

The sofa being a large one was covered in frieze, a dull fabric, in a soft, gray-green which almost matched the leaves of the nasturtiums. This rather dull shade appeared to dwarf the size of the sofa. A brighter shade would have made it appear larger and, in any case, the green was needed as a foil for the warmer hues. The brocatelle used on one chair repeated the nasturtium tones on a green background as did the glazed chintz on a quaint rocker, this fabric showing a brown groundwork. Above the sofa was hung a piece of crewel embroidery which picked up the room colors. Japanese prints over the mantel stressed the latter still more.

The mistress of the house was adept in certain of the crafts so made hooked rugs, pottery lamps (in Chinese blue, matching some blue in the draperies), vases, flower bowls, and even tiles showing the family crest, for the top of a coffee table.

It would be difficult to find a room anywhere with more charm and personality than the one described above. When the gray wallpaper, the dark woodwork, the dark blue draperies and upholstery fabrics had been replaced one was no longer aware of the fact that the room was almost sunless and that it had a cold northern exposure. Flowers such as coreopsis, calendulas, tawny chrysanthemums with cornflowers occasionally for contrast are always grown or purchased for this particular room.

The one bedroom of the house was not neglected and the color scheme for this was built around a quilt made by the great grandmother of the family. This was in a rose design with several tones of pink, rose, and green on a white background. A wallpaper, Colonial in feeling, showing a



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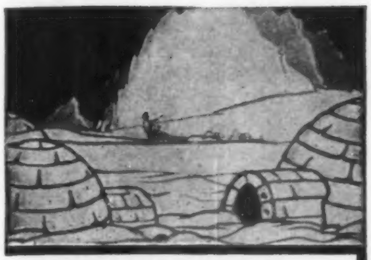

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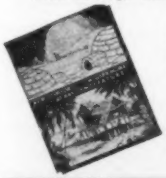

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treillage pattern in green on a white ground was put on the walls, and the ceiling and woodwork were done in ivory.

An old-fashioned pattern in chintz, with an all-over design of moss roses, proved a happy solution to the drapery problem. Glass curtains and drapery poles, matching those in the remainder of the house were used, the color of the latter matching the roses of the chintz and being trimmed in black. The draperies were finished on the inside edge and bottom with green ball fringe, a most effective trimming where a quaint Colonial effect is desired.

It was necessary to find space for the sewing machine in the bedroom so a kidney-shaped board was cut to fit the top of this. The board was painted a soft green, slightly antiqued, and then draped with material matching the draperies. A maple mirror, in simple Early American design completed the ensemble. For the comfort of the occupant a comfortable chair, upholstered in the moss rose chintz was added to the bedroom, also a nightstand with a lamp in hobnail glass and maple. The latter has a silhouette decoration on its shade and these small portrait-like pictures are also used in groups about the room for wall decorations.

At present the owner is engaged in the making of a large hooked rug for the bedroom. The rug design is made up of six-inch squares, showing an inner design of right angles. The right angles are in the room colors but every square is outlined in black. The size of the rug necessitates it being made in sections, sewn together upon completion.

Some future date will see the addition of one or more rooms to the small house described and at all times is the owner alert for ideas, which carried out, will make her home more attractive. In making over her home she has found health and happiness and has added greatly to her list of friends and acquaintances for scarcely a day passes without bringing someone to see all that she has accomplished.

Collector's luck

[*Continued from page 424*]

gave way and I found myself hanging partly over an old abandoned cistern which was half full of horrible green stagnant water. I could not get out, although the water was not touching me, and it was with much difficulty that my friends were able finally to pull me to safety. To this day I awaken with horror to what came near being a tragic end to my antiquing career.

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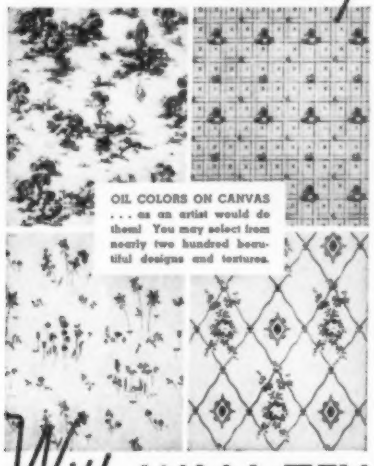
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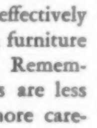

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Start bulbs for indoor bloom

Miriam Fricken

WITH the indoor culture of bulbs, you need not dislike the arrival of cold weather, for it is possible for you to have blooming plants the entire winter.

One of the most popular bulbs for indoor bulb culture is the Narcissus tazetta, known as the Paperwhite. It is a slender graceful flower bearing a small white bloom which fills the room with a sweet, heavy, fragrance. The bulbs grow best when planted singly in a bowl about five inches in diameter and depth. Fill the dish with pebbles which have been thoroughly washed to free them from any clinging sand particles. Then snuggle the bulb into the stones, leaving the upper third uncovered. During the entire lifetime of the plant, the bowl must be kept filled with water, for it is from this moisture that the roots draw their food. It has been said that the bulb grows better when set in a cool dark place, such as a cellar or outdoor cave, during the first week, for this would tend to retard the growth of the stalks and stimulate root development. After several years of experience, however, we find that they blossom equally as well when placed in an ordinarily lighted spot of living-room temperature.

After a few days in the water, the roots have fastened themselves securely about the pebbles, and bits of green shoot forth. Usually it takes about twenty-one days for the Narcissus to bloom, but the time may vary several days either way. This inconsistent development is another reason for planting bulbs singly. If a bowl of blossoms is wanted for a table decoration, several flowers of equal development can be transplanted, for the only essential point is to wash the roots before placing into another bowl of clean pebbles. Frequently the root development is so rapid that the bulb is forced out or leans toward one side of the dish. These too, can be transplanted.

The Hyacinth is another bulb which makes a successful indoor plant. Even though the processes of planting and tending are a bit more tedious and complicated than those required for the Narcissus, the added effort is well repaid, for the result is a large, majestic, solid mass of tiny flowers. A five-inch pot is a good size for planting. To get drainage, cover the bottom of the pot with pebbles or broken crockery. The bulb grows in a very porous soil, which is at once full of air spaces and retentive of water. It is necessary to prepare a mixture which will insure these qualities. If your garden soil is sandy, mix it with half its volume of well-rotted leaves or manure. If your soil is composed of fine loam, mix equal parts of the soil, builder's sand, and well-rotted humus. Snuggle the bulb into it, leaving the upper third exposed. It is important to wet the plant thoroughly, and not until the water runs from the bottom of the pot can one be sure that it is sufficiently moist. Hyacinths require a long period of development in a cool dark place. The best thing is to bury them in an outdoor pit. A foot and a half is a sufficient depth, even though the temperature may drop to ten below zero. After setting the bulbs in the pit, cover the tops with boards, propping them up an inch or so above the tops of the bulbs. Then throw on a two-foot layer of dead leaves. The bulbs must be left here for six to eight weeks, for it is during this long period in the damp and cool ground that the plant gets its actual start. If it is not convenient to bury them in a pit, one can set the bulbs in a cold dark cellar where the temperature will not be above 50 degrees. In this case, the bulbs must be frequently watered.

Some people prefer to plant Hyacinths in water. The bulbs can be temporarily placed in fruit jars or milk bottles in which the jar is filled with water to a height that will just touch the bottom of the bulb. In this instance too, the plant requires this period of development and should be left in the cellar for the same length of time. After passing this early period of development, the Hyacinths may be brought out and gradually exposed to a warmer and lighter atmosphere. Potted plants must be regularly and abundantly watered. After several days in the warmth, green stalks will appear, and after three or four weeks of further growth, this seemingly inanimate brown object will have changed into a blossoming bit of life.

The Tulip is a beautiful flower for indoor culture, for it bears a tall proud majestic bloom which commands attention. It is planted in the same mixture as the Hyacinth. It too must be watered

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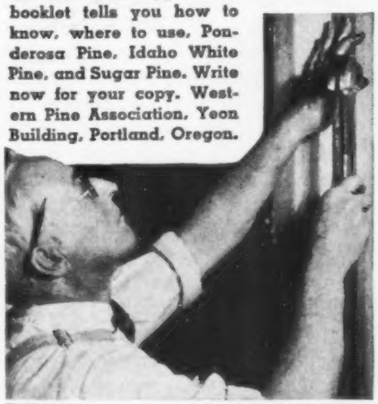

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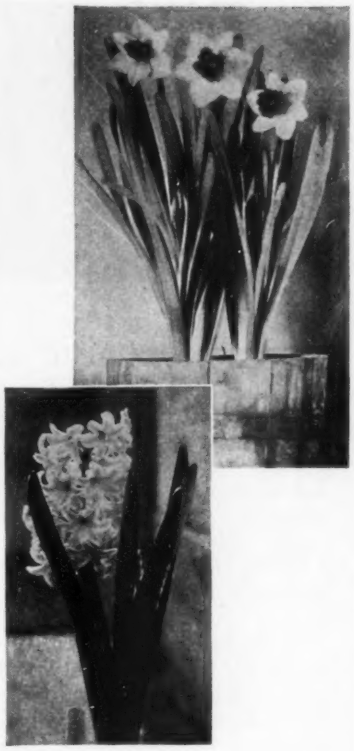

thoroughly but requires a longer period of development in a cellar or pit. Twelve weeks is the average time for this initial growth to take place. When plenty of roots show through the bottom of the pot, it indicates that it is now safe to bring the plant gradually into a warmer atmosphere. The Daffodil yields to the same treatment as the Tulip.

Even after bulbs have been grown in the house for one season, their utility has not been exhausted, for after the blooming season is over, the pots can be set away and the bulbs planted for outdoor culture the following autumn if desired.

In choosing bulbs, it is best to select the medium sized, plump, sturdy bulbs, for these give better results than the exceptionally large or shriveled bulb.

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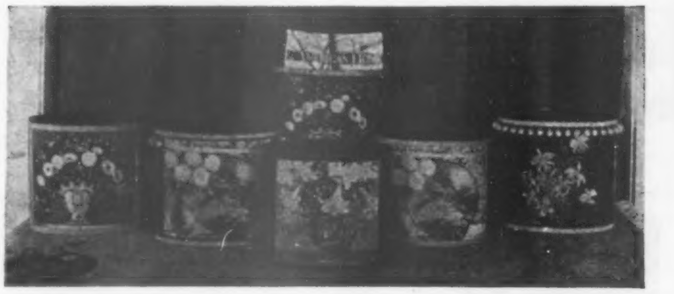

Inexpensive wastepaper baskets

Marion Kinback Smith

Until very recently I was one of those whose desire for inexpensive, yet attractive wastepaper baskets was not gratified. A chance glance at some charming baskets in a store of a nationally-known five-and-ten-cent chain gave me just enough incentive to realize the possible beauty to be created from a combination of the baskets, and my highly-prized covers of The American Home.

The baskets are oval, and neatly covered with imitation leather paper, in pleasing shades of brown or green. They come in three sizes, 9 x 27, 9½ x 28, and 10 x 29 inches. I like them particularly as their extreme plainness and neatness make a good base for any wild experiment I might wish to make. However, others of good lines, different material and shape would make lovely baskets, too.

The first step I took was to cut out carefully several American Home cover designs, trying them on the baskets until I liked a particular effect. I then pasted the picture selected on the front of the basket, centering it carefully. I made paste of flour and water, cooked until thick, to which I added a bit of powdered alum to make it stick well. I took care to cover every inch of the paper with paste and, working from the center, smoothed it carefully toward the edges, thus insuring complete absence of wrinkles.

When the paste was completely dry, I gave the basket two coats of white shellac, spreading it on evenly and allowing the first coat to dry thoroughly before applying the second. When the second coat had dried, I applied either upholsterer's "gimp" or cotton ball fringe (ends of which I had remaining from experiments on previous articles).

I glued the ball fringe around the top and bottom edges, stretching it tightly, and bringing the ends together at the seam at the back, overlapping the tape about one-half inch. On some of the baskets I cut the balls off the fringe used at the bottom. On the ones in which I used the balls I placed the fringe above the edge just sufficiently that the balls cleared the floor. In using the gimp braid, which is about ¾ of an inch wide, I also ran it perpendicularly on either side of some of the designs, making a complete frame for the picture. I used mucilage in fastening the tapes.

A friend was so enamored with the baskets, that I was persuaded to make one for her, using the cover of the copper plate, chrysanthemums and brass vase (November, 1934). I used this design on a medium-sized green basket, and it was interesting to see the different effect it created from the same design I had placed on a smaller brown basket.

In addition to ball fringe and gimp, other trimmings may be used to make the baskets attractive and individualistic. Passe partout, and lines of gay colored enamel painted by a steady hand, would give a variety of interesting results.

Many beautiful combinations may be created, and the following suggestions I know to be attractive: Brown basket, bowl of lilies design (April, 1934). Binding: apricot, white, or turquoise cotton ball fringe. . . . Green basket, the orchid design (January, 1934). Binding: orchid or green gimp. . . . Brown basket, cover design of chrysanthemums, brass bowl and copper plate (November, 1934). Binding: old gold gimp, canary-yellow, or rust ball fringe. . . . Brown basket, cover design of calendulas and pottery vase (January, 1935). Binding: gold gimp, or Alice blue ball fringe. The brown basket with the January, 1935, cover design and old gold gimp is perfectly magnificent. It is particularly lovely at the desk in my living room as it is placed close to draperies of old gold.

The baskets are made for a nominal sum, averaging about thirty-five cents each. The plain baskets cost twenty cents each, gimp tape or ball fringe, approximately ten cents, and shellac, five cents. With the added joy of having read The American Home from which the covers are taken, we might say that these, besides being "free," deduct from the total sum rather than add to it!

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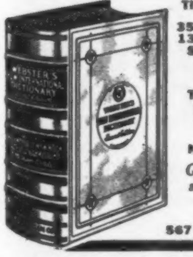

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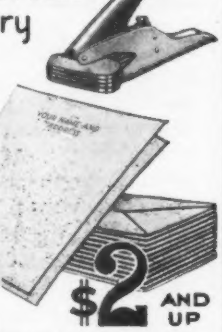

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The craftsman who lived like a king

[*Continued from page 379*]

deserved—just an honorary title.

But there is no doubt that with increasing prosperity and position in the community Stiegel was beginning to have ambitions far beyond reach of the average man.

Before he had come to this country, Stiegel had received a good education. One of his many accomplishments was surveying. This he used to advantage when he planned his model town, Manheim, Pennsylvania. It was here that Stiegel with some associates, built a town that was as cleverly conducted as any boom town of our time. They sold houses that were built well and in good taste and here Stiegel built a mansion for himself of brick imported from England. The house was so finely built and furnished that it took two years in the building.

Stiegel was a devout Lutheran and a large part of the second floor of his Manheim mansion was given over to a chapel, complete with pulpit and pews. Here the Baron would gather his workmen and neighbors about him and preach to them in German. On the top of the house was a platform where a band would play on all occasions upon instruments that he provided.

When Stiegel came to Manheim he decided to establish a business that would insure the prosperity of the town. He decided on a glass factory, probably having got tired of making iron. He may have had some training in the glass business before he came to this country, but this has not been proved. In any event Stiegel proved that he could make glass.

Stiegel built a new factory of imported brick that tradition says was so large that a four-horse team could drive in, turn round, and drive out again. With the years his ideas increased until they reached the breaking point and history repeated itself with a depression.

Stiegel made at least one trip to Europe to study glass-making and brought back skilled workmen from England and Germany and possibly Italy. By 1769 Stiegel's factory was running full speed with thirty-five glassblowers and the output being sold in Philadelphia, Baltimore, New York, and Boston. The Baron's income from the factory was about twenty-five thousand dollars a year, a considerable sum in those days.

Stiegel was now living up to his name, Baron, and entertained lavishly at his various houses. He drove in state in a coach with

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four fine horses, guided by liveried men, and accompanied by a pack of hounds. His coming was announced by a cannon and music played from his roof.

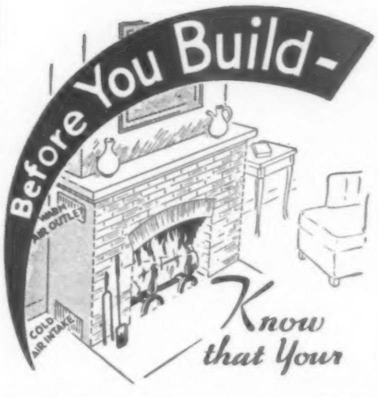
Stiegel paid his workmen well and was loved and respected by them. He was probably the first man in America to practice welfare work among his employees.

In 1770 Stiegel gave the Zion Lutheran Church of Manheim a lot of land for their church for the sum of five shillings and the payment of "one red rose annually in the month of June forever, if the same shall be legally demanded by the heirs, executors or assigns." This debt is still paid each year in the little church at Manheim and the rose is given to a descendant of Stiegel.

Disaster came to Stiegel. With impending war his glass business decreased and hard times came suddenly. He apparently had been unwise in his later years, had trusted business associates unwisely, or had lost his head with too much prosperity. He lived as few men of his time or other times had lived, but he did leave what few have left to posterity, examples of some of the finest glass ever made in America.

Stiegel died a poor man. He tried several times to recoup his fortunes but he was either weary or had lost the knack of making money. He taught school, kept books, and did anything that would give him enough money for the necessities of life. He died in Brickerville, Pennsylvania, in 1785 and lies in an unmarked grave. A year ago a fine bronze tablet was dedicated to Stiegel's memory by the good people of the Lancaster County Historical Society. This tablet was placed on the very ground for which Stiegel asked for the payment of "one red rose in the month of June forever."

If Stiegel had marked his glass as he did some of his iron stove plates it would be easy today to tell just what Stiegel glass is. Few collectors will attribute any glass to Stiegel unless it is well authenticated. We are deeply indebted to Mr. Frederick William Hunter for his remarkable book, *Stiegel Glass,* and his beautiful collection of Stiegel glass that may be seen in the Metropolitan Museum of Art in New York City. If it is not possible to see the collection try to see Mr. Hunter's book and examine the fine color plates used for illustrations. Stiegel glass was noted for its delicacy, its wonderful jewel-like colors, and the beautiful designs. No one should attempt to call a piece of glass Stiegel unless he has some very good proof that it was made in the Manheim factory. To compare it to late pressed glass is like comparing a fine diamond to a piece of coal.



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BALSAM WOOL

Bulbs for the land of Lilliput

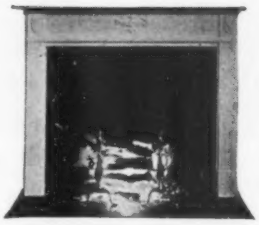
Claire Norton

ANY gardener who has ever planted in his rock garden a vigorous and flaming Darwin Tulip or a mighty King Alfred Daffodil has had the disappointing experience of discovering, some spring morning, a Brobdingnagian among his Lilliputians and, likely as not, declared that Nature never intended Tulips and Daffodils for the rockery. After, however, making the acquaintance of the little wild sisters of these familiar garden hybrids—the Candystick Tulips, the quaint Hoop Petticoat Daffodils and their kin—even the most discouraged gardener will agree that some Tulips and Daffodils do have a very definite place in the scheme of rock garden planting.

Some are true Lilliputians, three or four inches high, an indispensable quality when considering the small rockery, while others growing as tall as eighteen inches are best suited to the larger rock garden. The culture of both families is comparatively simple and, speaking generally, few difficulties are encountered in establishing them. When once they have decided to settle down and be content in the garden, their increase in numbers with each passing year is gratifying.

The botanical Tulips come to our gardens from the mountain slopes and valleys of Central Asia, Asia Minor, and Southern Europe where they have long been accustomed to hot, dry conditions, especially after flowering. They like a sheltered situation in the rock garden, fully exposed to the sun, where the soil is a free, gritty loam. After the blooming season let the bulbs dry out thoroughly, and unlike the more familiar Tulips, these wildlings need not be lifted every season. A good rule to follow is to "plant them very deep, and let them alone ever after," lifting only when increase is so evident as to become detrimental. Adequate drainage and the total absence of fresh animal manure for fertilizer are essential to success. Use a prepared complete plant food if feeding is necessary.

The Daffodils, hailing from the woods and mountains of various parts of Europe and North Africa, are easily grown in a freely drained, gritty soil in which peat has been incorporated to retain moisture and insure a cool root run. Some of the species like a rock between them and the sunshine through the heat of midday. All prefer a position sheltered from the strong spring winds. The bulbs do not require so deep



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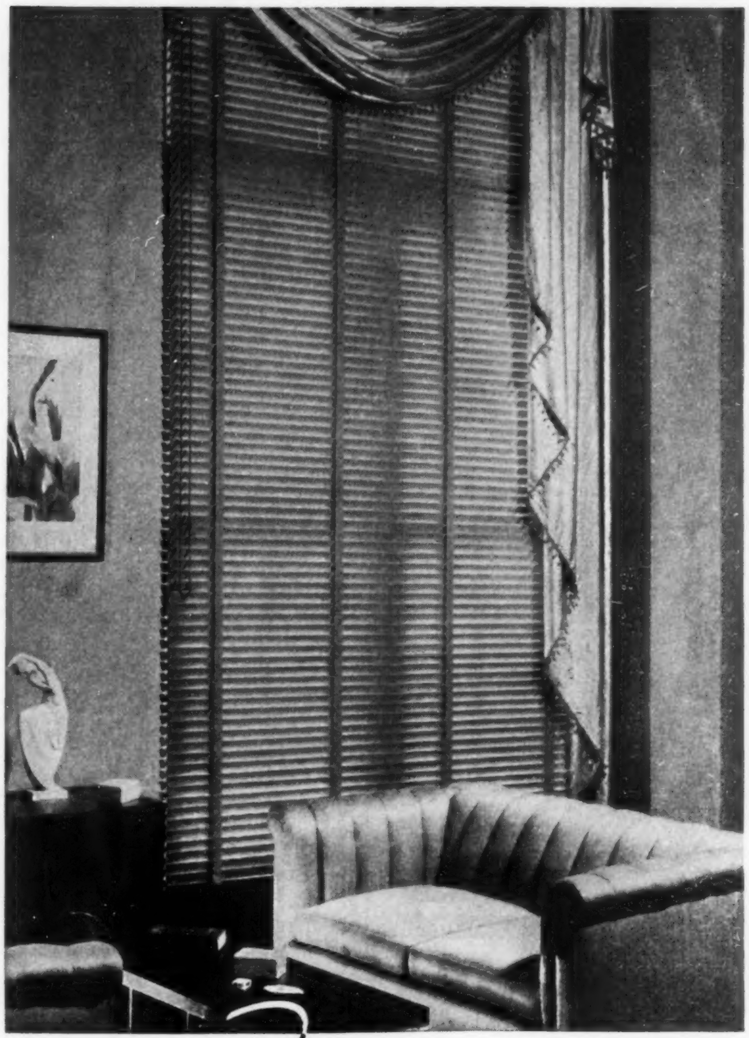
planting, two or three inches of covering being sufficient. Winter protection is to be desired where temperatures fluctuate.

More than a couple of dozen distinct species of Tulips are described in the catalogues of the more progressive dealers. These fascinating gems have been gathered from their native haunts and propagated for the market with no attempt to change or "improve" them.

Clusiana, kaufmanniana, greigi, sylvestris (syn. florentina odorata), and eichleri appear most frequently in the bulb lists; clusiana (the Little Lady or Candystick Tulip) is a charming combination of glistening white and cherry-red; kaufmanniana, a beautiful and variable species from the steppes of Turkestan, should find a place in every garden—it flowers very early. Dwarf-growing greigi bears an immense brilliant flower and flushes and spots its foliage with maroon; sylvestris, the wild English Tulip, is particularly good because of the fragrance of its rich yellow flowers; eichleri gives striking blooms of intense scarlet with shining black and gold base; cornuta (syn. acuminata) with narrow scarlet and gold petals laciniated and tapering to needle-like points; praecox, dull in the bud but opening a dazzling scarlet; fiery sprengeri, the latest to bloom; viridiflora, called the Green Knight in 1700; miniature persica and dasystemon; marjoletti, praestans, and oculis-solis are all worthy of consideration by the discriminating gardener.

The little Narcissus species are harder to come by than are the wild Tulips, and a determined search is sometimes necessary to possess them. But they are so precious that any effort expended is fully repaid! Wee minimus, a diminutive prototype of giant King Alfred, is the earliest to bloom; closely following comes the next smallest in size, quaint cyclamineus of the satiny yellow, slim tube of a trumpet and sharply reflexing perianth segments: triandrus albus (Angel's Tears), is one of the loveliest of all Daffodils, with creamy white flowers pendant on six-inch, wand-like stems. Triandrus has an engaging natural hybrid, the butter-yellow Queen of Spain. The gayly flaring trumpets of the Hoop Petticoats, pale lemon-yellow Bulbocodium citrinus and golden Bulbocodium conspicuus, are well named, reminding one of nothing so much as old crinolines.

I wish I had but space to tell you of others, the yellow-flowered gracilis, latest to bloom, tall but very graceful; tenuoir, the Silver Jonquil; jonquilla simplex with the sweetest, most unforgettable perfume; juncifolius of the rush-like foliage and golden blossoms



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the size of buttercups; minor and nanus, similar to minimus but larger; lobularis, a bicolor; and exquisite moschatus of Haworth.

Winter magic

[Continued from page 386]

the Narcissus. That was true, and also his prediction of their rush of speed in blooming especially at this time of year as they approached their normal season. The second lot, planted still later, cut down this three weeks' period to exactly two weeks. Wasn't I glad, too, that I had been persuaded to buy a pan of cold storage Lily-of-the-valley pips which were already started there on the sales counter! In two weeks they were in full and exquisite bloom.

The next day when I showed these to an experimental gardener she asked, "Why don't you dig some out of your hardy bed and try to force them?"

"You mean from my garden—in wintertime? Regular Lilies-of-the-valley!" I exclaimed.

"Sure—if you get a thaw!"

So, armed with a pick, I did manage to pry loose a great clump after a sudden thaw, and was thrilled at the way they forced. More slowly, of course, than the prepared pips, and not with such luxuriant foliage or flowers, but with the same lovely unfolding, they made the living room alive with the promise of spring. It took just four weeks to bring them into fine flowering. Those which did not bloom I learned were less than three-year-old roots.

And now with something from the florist, and something of my own growing—all making color and beauty indoors—I began to search the nurserymen's catalogues to see if there weren't other bulbs, still, which would come for late winter blooms. Sure enough! "Available in November. Available from January on," I read. Here were bulbs from tropical climates which needed only the warmth of the house and proper culture to release the magic and color that was already stored up in their plump hearts.

Amaryllis (giant Hybrid Hippeastrum), Jacobean Lily (Sprikelia formosissima) and Peruvian Daffodil (Ismene calathina) sounded like names in a prize puzzle to me, but I took a fling at them because they needed no root development in the cold outdoors, and because, while they would grow outside in summer, they were all suggested for indoors as well. Then, too, as they could be used year after year they would be a permanent investment. Their size and vigor were such as to entice spring right into my living-room window by the use of only one or two bulbs of each.

I learned that the Amaryllis and Jacobean Lily are close cousins and should be treated alike. Each bulb I planted in a separate pot, and that large enough to allow an inch margin of earth all around. The bulb neck, and at least ⅓ of the shoulder I left uncovered. They looked uncomfortable, but I found they really like to grow that way. They thrived best in a stiff, clayey loam mixed with one equal part of leaf mould, and one of old cow manure. When this was packed very firmly around I set the pots in a dark, slightly warm place, and watered sparingly until growth started, which was in about six weeks. The flower stalks came first, and when about five inches high it was a sign that the time had come to promote the vigorous looking creatures to a place of honor in the living-room window, where they burst into glorious bloom in about a week. The cherry-red and pink gigantic flowers with white background of the Amaryllis were a sight that brought neighbors from far and near. But for me the Jacobean Lilies, with their garnet-red, narrow petaled blooms seemed more odd still, and made me feel I was in a tropical country, many miles away.

The Peruvian Daffodils need only ordinarily rich garden soil. These bulbs I planted separately with the tips just showing, and brought directly to the light. They bloomed in about seven weeks, and responded to a watering of liquid manure. The lovely fragrance of this flower is like a promise of all the perfumes of the summer to come. Its petals are fringed, and of a creamy whiteness.

Later I learned that all these bulbs should be kept in their pots after blooming, and plunged into the garden all summer in order to make a full ripening. At the threat of frost they should be brought into the house and dried off gradually in a cool, dry place. Putting the pots on their sides seems to assist in this rest period.

Finally, in March, I made my last defiant gesture to winter when I started into growth those bulbs of the bedding Begonias and of the fancy-leafed Caladiums, whose full beauty would come when summer itself was really here. Their planting gripped me anew with the assurance of another garden—more lovely than ever—which is the very life and breath of the true enthusiast. Just as soon as the growth of these tubers started I was filled with only forward plan-

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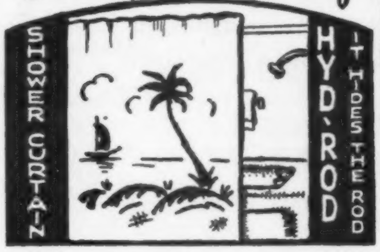

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ning thoughts. This was my first experience with these lesser-known "bulbs," and it was a revelation to me later to see the change they made in that shady stretch in my garden. The great, gayly frilled heads of the Begonias were brilliant in scarlets, yellows, and salmons. Two of the trailing variety I kept in their pots and let ripple over the length of an old stump. Near the tiny pool, the mottled white and exotic pink leaves of the Caladiums made a tropical accent.

Their starting indoors is not so difficult, either. A flat with leaf mould and sand gives the Begonia a good sendoff and is enough until two or three leaves are well along. Watering must be scant, though. Shift them into a four-inch pot with slightly less sand, and again shift. When finally they are planted out in the garden after frost has gone for sure, a feeding of old cow manure will soon bring them into gorgeous blooming. The Caladiums need somewhat the same culture except that each tuber can be planted at once in a small pot, and then shifted along, while even the final planting in the garden may be still in the pot. Both are a permanent investment. Just before frost they are brought into the house and dried off in a cool room, and stored there until the next March.

Terrace planting

[*Continued from page 378*]

Azalea, deciduous and evergreen. Mostly flowering spring and early summer; colors of deciduous orange, yellow, pink, white; height 6 to 8 ft.; annual growth, 6 in. Evergreens make low spreading bushes with flowers, white, pink, crimson.

Boxwood, grows 3–4 in. a year up to 10 ft., compact habit, small oval dark green leaves, stands shearing, good for formal effects, good for specimen growth also.

Butterfly-bush (Buddleia davidi), up to height 6–8 ft., spreading in habit, gray-green foliage followed by purple cone-shaped inflorescence, June–Sept., cut back to ground each year.

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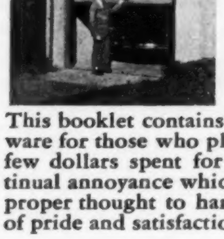

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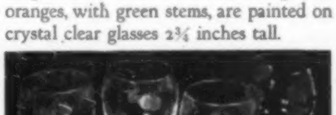

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graceful of all evergreens, grows 6–12 in. a year in a broad pyramid, final height depends on trimming and conditions, needles are soft and delicate not over ½ in. long and not sharp, dark green on top, glaucous or whitish below, branches flexible, can be trimmed severely, fine for masses, hedges, specimens.

Japanese Quince, up to 6 ft., grows 1 ft. a year, irregular bushy tending to spherical shape, glossy leaves, flame flowers in April, best in hedge or masses, slightly thorny.

Deutzia, several forms, slender to 3 or 8 ft., erect spreading top (except Pride of Rochester, narrow top), broad hairy leaves, flowers practically cover bush in June, white, with pink outside, rose, some double.

Goldenbell, grows 3 ft. a year to 10 ft. max., upright and weeping or spreading tending to a spherical form except spectabilis erect and compact, light green leaves follow yellow flowers in April and May. Fine mass for early spring effect.

Hydrangea paniculata grandiflora, grows 18 in. a year to 5 ft. max., erect loose habit with heavy heads of flowers drooping over, sometimes to the ground, large dark green leaves. White pear-shaped clusters of flowers turn pink then brown, July to frost, best when planted in groups, masses, or specimens.

Kerria, double; grows 1 ft. a year to 5 ft. max., spreading arching habit, bright green branches all year, bright yellow flowers June–Oct., best in masses.

Ibolium Privet, grows 2 ft. a year to 10 ft. max., erect and bushy, dark green leaves, tiny white flowers, best for hedges.

Regel Privet, up to 5 ft. max., spready growth unlike ibolium and Calif., glossy green leaves turn bronzy purple in fall, good in hedges, also used as specimens.

California Privet, grows to 8 ft., erect, stiff, narrow habit, dark green lustrous leaves, best when planted in hedges.

Mockorange (Philadelphus coronarius) grows 2 ft. a year to 10 ft. max., erect narrow habit, dark green leaves, large sweet-scented creamy-white blossoms, May–June, hardy, vigorous, best in mass or tall screen.

Virginal Mockorange (P. virginalis) like above except 8 ft. max., compact growth, double or semi-double large white flowers in May, good in masses or as specimens.

Hugonis Rose (Golden Rose of China) grows to 8 ft., vigorous, healthy, resists disease, earliest to bloom in April with single golden yellow flowers covering the bush, good in masses, hedges, or as specimens.

Lilacs, French hybrids named according to variety, most popular Pres. Grevy nearly true blue, Mme. Abel Chatenay fragrant double white, Belle de Nancy double pink or satiny rose, Ludwig Spaeth reddish purple in long clusters, grow 18 in. a year to 10 ft. max., compact tree habit, dark green leaves, white pinkish rose-lilac purple, reddish purple, rose, mauve, magenta or dark colors, single or double, May–June, good in mass, screen or hedge, good also as specimens.

Fragrant Viburnum, grows 18 in. a year to 5 ft. max., broad, round, compact habit, dull green oval leaves, pink-white salver-shaped flowers April–May, best if planted in masses.

Weigela: candida—white, Eva Rathke—red, rosea—pink, grows 3 ft. a year to 8 ft. max. (5 ft. for Rathke), spreading bushy habit, medium-sized dark green leaves, large tubular funnel-shaped flowers in June (June-July–Aug. for Rathke), good in masses or as specimens.

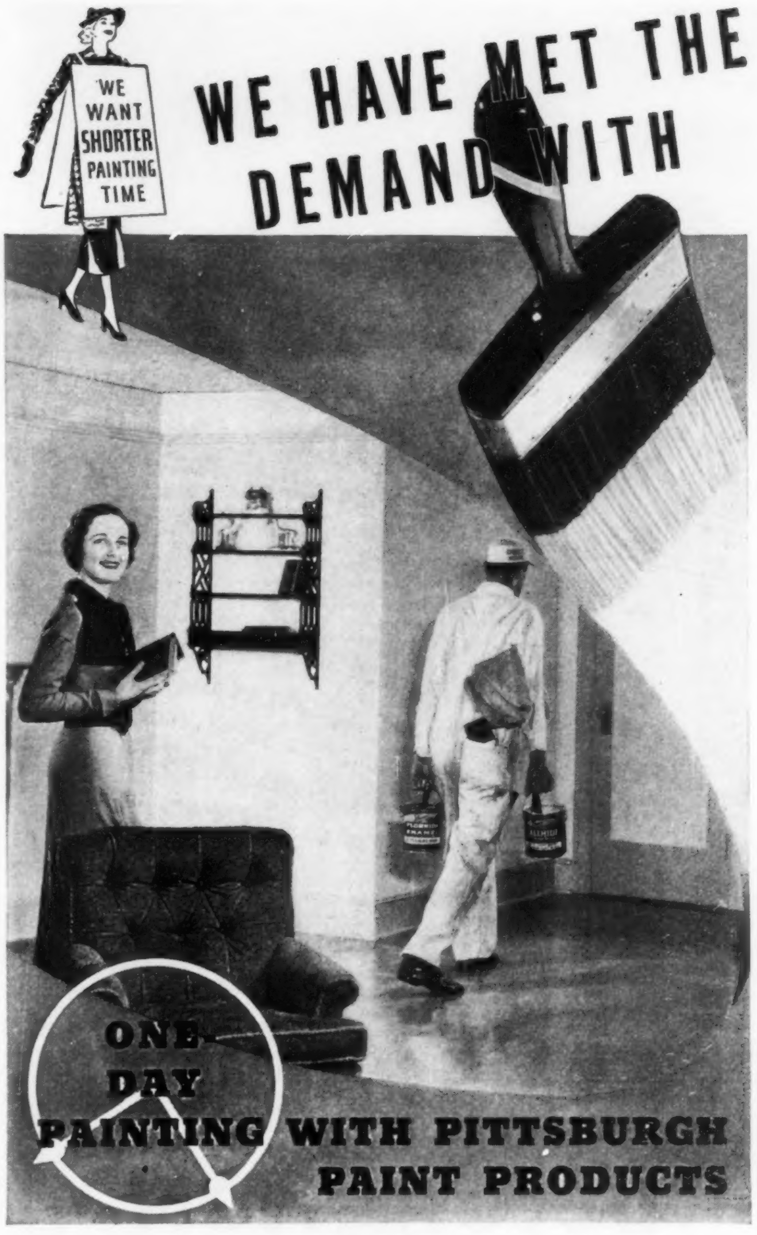
Yew, spreading Japanese, grows 4–8 in. a year to 10 ft. max., spreading dense growth, narrow, flat, black foliage, very hardy, good for foundations, hedge, or specimens. New growth is light green, making contrast with old growth. Dwarf Japanese, grows 2 in. a year to 4 ft. max., like above otherwise. Suitable where low hedge or low growth is desired.

Isn't there something better in hedge plants?

[*Continued from page 367*]

Another successful dwarf hedge available is the Lodense Privet. [In our experience not reliable in many ways, and seemingly liable to sudden death!—L. B.] This again is a miniature in its growth though possibly not as dwarf in its growth as the Box Barberry. [To this category add Berberis buxifolia or dulcis, a really dwarf shrub, where it will survive.—L. B.]

With a thought of making the grounds attractive in the winter as well as in the summer we can often find a plant for our hedge which is hardy and evergreen as well. Not desirable nor possible where the air is smoky, we do, however, find them growing luxuriantly in many places, and what an added attraction they give to the garden! For evergreen hedges of two to four feet high there are several of the Arborvitae (Thuja) family. The pyramidal variety is probably first choice because of its splendid green color in the winter, not becoming brown as so many evergreens do. Then we have Ware's Arborvitae (T. wareana) and Vervaene's (T. vervae-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neana) both good stocky plants adapted to shearing and of good color, while for the low hedge the Globe arborvitae (T. globosa) is best. This plant is one of the best substitutes for Boxwood where the later is not hardy. Growing very compact and globular in form, it makes a beautiful low hedge of about two feet in height and in width.

A variety of plants getting to be known better from year to year and which are excellent for low hedges of from one to four feet high are the Japanese Yews. With unusual dark green color, slow in growth and very hardy, we shall see them grown more generously in our grounds and gardens in both shaded and sunny exposures.

For a hedge of from four to ten feet in height the Redcedar family is well suited. Our native Redcedar is one of the best, though its winter color is a decided drawback. However, we have three other equally good varieties to select from where this difficulty is not encountered. The Schott's Juniper (J. schotti), Cannart's Juniper (J. cannarti), and the Blue Redcedar (var. glauca) a somewhat wide-spreading form of distinctly bluish color which makes a contrast in color with our many dark green foliage plants. [And, do not overlook the Columnar Chinese Redcedar, which remains evenly gray-green the year round. And in varieties of our natives there are Hill's Silver and Moonlight Junipers—both silvery gray. And what of our true Western Redcedar (J. scopulorum) for the West? I have tried them all and find them really good—L. B]

For the tall hedge or windbreak, of course, there are Pines (such as the Scotch, Austrian, and White) and Spruces, Norway and White, from which to choose. All these are hardy and adaptable for tall hedges, though many have found that they must be allowed to grow unhampered by clipping or shearing else their life may be shortened by many years.

One evergreen which seems to make either a low compact hedge or if allowed to grow taller an equally good hedge is our native Hemlock (Tsuga canadensis). Growing exceptionally well in quite heavy shade, it is a distinctly desirable addition to our evergreen hedge plants.

While no attempt here has been made to list all of the plants available for hedges, the kinds suggested do, nevertheless, offer many distinct and useful plants for this purpose. All are easily available and have been proven. The hedge is such an important item in most garden plans that some variation in choice of material will add to the charm.

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A valuable addition to our readers' service bulletins is a new one which every prospective home builder or home owner should consult before investing one cent in his new home-owning venture. It is a most comprehensive check list of things to look for in buying or building a new home and prepared especially for American Home readers. Sent free; a 3-cent stamp *must* be enclosed for postage. Address your requests for copies to:

The American Home
Garden City, New York

Garden facts and fancies

Leonard Barron

QUALITY in vegetables is much talked about but apparently very little is done to assure its realization. It is one of the most powerful arguments for home growing of vegetables of any sort. The money value of the home-grown crop is a pretty doubtful factor. You can usually buy most vegetables for less than it costs you to raise them; but, the quality—that is something else again!

Quality in vegetables is insured not alone by getting the crop at its peak of condition (people usually let them grow too big and too old) but also in handling them properly after they have been gathered. Fine vegetables should have as meticulous and careful handling as fine flowers. Peas, sweet corn, Lima beans, should be used *as soon as possible, after they have been gathered;* or, if prompt use isn't practical, chill them quickly and keep on ice until used.

The quality of the fresh vegetable is related to its sugar content and if the harvested vegetable becomes heated or even kept in a hot place the sugar is destroyed. Half the sugar in sweet corn and peas may be lost in twenty-four hours at 85° F. At 32° the sugar content is kept almost intact for nearly two weeks.

What is the use of growing fine vegetables and then letting them spoil? The New York State Experiment Station recommends that when peas and sweet corn are harvested that they be plunged into ice water to take out the field heat and then put into a cool place until used. The cooler the place, the longer they will keep. Even freezing slightly will not injure them—if they are kept frozen until used.

FIGHT THE ELM DISEASE

The exigencies of making up a monthly magazine of national distribution such as THE AMERICAN HOME precludes the very close following up of news items and so it is somewhat difficult to keep close on the heels of rapidly moving events. This is particularly felt with reference to the so-called "Dutch Elm Disease." I say, "so-called" since it is only because the destructive character of the disease was really first realized in Holland (where Elms are one of the most favored of planted trees) that the term has been popularized. In America it was first detected in Cleveland.

Not much argument is needed to bring home to the average American the seriousness of this menace to one of the most magnificent of all the trees in this country and, particularly, in the Northeastern section. State and Federal forces during the summer just past have made combined vigorous drives towards discovering infected specimens and undertaking the destruction of any diseased trees.

That, apparently, is the only course open. There is no known cure or control and complete eradication of any tree on which the disease is detected appears to be the only means of saving this important tree. The disease is carried by a fungus and this is carried by the leaf beetles from diseased to healthy trees. The obvious symptom is wilting of the tip or the end of the branch like that which might be related to wilting from lack of moisture, but it appears on perhaps only one branch instead of affecting the whole tree.

The cooperation of property owners as well as public officials with the U. S. Department of Agriculture, Bureau of Entomology and Plant Quarantine and State agencies in detecting, verifying, and destroying diseased specimens is a public duty. By the time this note reaches the reader, the scouting for the current season will have been accomplished; but if by any chance any reader has a suspicious specimen, please get in communication with your State Department Agricultural agent or representative and lend whatever aid you can towards the possible control of this menace to one of America's noblest trees.

BETTER WEATHER AHEAD?

Take courage you gardeners all! If history repeats itself, and there seems to be some justification for that belief as far as weather is concerned, we are in for better times. One of the most justifiable worries of the gardener concerns the weather or perhaps climate—not that these two things are by any means identical; but they interlock and overlap considerably. We talk about "average" weather and "average" climatic conditions; but the one thing that we never really experience is that same "average." The "average" is the mean of the extremes. During the last three years we have had a fairly general nation-wide experience of excessive droughts and unusually cold winters and the majority of gardeners have gone through some extraordinary experiences.

Now there is a theory, doctrine, or what-you-will among meteorologists that there are climatic cycles and one of these theories called "the Bruckner cycle" postulates drought peaks at intervals of 35 years. The cycle theory of climatic changes is about 300 years old. It is that remarkable Elizabethan philosopher and politician, Sir Francis Bacon, who promulgated the earlier thought but it was 300 years later that Bruckner, a German meteorologist, made a serious study of the question and, now, Eric R. Miller of the Weather Bureau Station at Madison, Wisconsin, has been investigating the Bruckner cycle theory. At the recent meeting of the American Association for the Advancement of Science at Minneapolis, Mr. Miller introduced a discussion of this 35 year cycle and says, *Science* "has taken up the study where Bruckner stopped, and carries the cycle study through to 1935 using, principally, data of American Meteorological Observatories." His results "suffice at least as an indication of weather trends . . . they show that droughts in the past have ended suddenly with a sharp upturn toward cooler, rainier periods. The low rainfall curves of the '60s and the '90s have been closely followed in the present era with a clean-cut upturn from the curve of the great drought of the '30s." All of which offers some encouragement to the gardener who has been so sorely tried during the last few years. Better times are here apparently. The last great dry period in the West was in the '90s, just 35 years ago. The drought before that was in the '60s, another 30 year period.

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FOR THE ROCK GARDEN

Plant this Fall and they will bloom next Spring

ADD to your rock garden the distinctive charm of rare and unusual hardy bulbs. With their new forms and unusual colors, they will delight you and your friends . . . they will come up every spring. Remember, for most satisfactory results, bulbs for spring blooming must be planted without delay. We recommend especially:

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CHIONODOXA SARDENSIS – Rich blue blooms with small white eye	$ .40	$2.50	$22.00
GRAPE HYACINTH White (Pearls of Spain) –Pure white	.60	4.00	35.00
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JONQUIL Single Sweet-scented (Narcissus Jonquilla)–Golden-yellow gem! . . .	1.00	7.00	65.00
SNOWDROP Elwesi Giant – Extra-strong grower; large white bells tipped green .	.50	3.50	30.00
CROCUS Sieberi – Delicate blue with gold in throat. Extra early	.60	4.00	35.00

Assortment Offer of the above:

6 each (36 bulbs) . . . . $1.65 25 each (150 bulbs) . . . . $ 5.50
12 each (72 bulbs) . . . . 3.00 50 each (300 bulbs) 10.50
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Philadelphia, Pa.

Bulb Planting Time Is Here

Reg. U.S.Pat.Off.

Let Us Make a Friendly Suggestion

AS ONE neighbor to another—and all garden lovers are really neighbors—let us do you a friendly turn. Take our advice and plant this Fall all you can of the new Ideal Darwin Tulips. We are able to supply these remarkable new Darwins in a particularly choice selection of unnamed varieties.

All of them are bright sparkling colors. Long stemmed huge blooms that last fully ten days longer than other Darwins. Take our friendly suggestion to plant plenty of them and see what bloom gems you will have next Spring. If unnamed sorts do not appeal to you, we list in our Catalog 100 or more named varieties to choose from.

Send for Catalog. See for yourself why Wayside Gardens has so many bulb-buying friends.

Price

Our offer is 100 Unnamed Varieties for $7. 50 for $3.75

DAFFODILS *for Naturalizing*

Why don't you also plant Daffodils and have them growing like wild flowers? Plant them freely under the trees, among the shrubbery, along the borders and spots where the grass later grows tall. They will multiply rapidly and soon give you golden sweeps of Springtime joyousness.

We offer you collections of choice unnamed varieties, selected especially for the purpose. Don't confuse them with the culls and surplus stock of doubtful quality so often offered for such planting. Ours are all top-notch.

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PEONIES
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1st Award, best 6 blooms to a vase, with Brand's Martha Bulloch . . . 1st Award, best 10 blooms, Red, to a vase with Brand's Longfellow . . . 2nd Award, best 10 blooms, Red, to a vase with Brand's Longfellow . . . 1st Award, best 10 blooms, Light Pink, to a vase with Brand's Victory Chateau Thierry . . . 1st Award, best 3 blooms, White, to a vase with Brand's Frances Willard . . . 2nd Award, best 3 blooms, Light Pink, to a vase with Brand's Victory Chateau Thierry.

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FINEST FRENCH LILACS
Ready for late September shipment

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It's tulip planting time again

[Continued from page 381]

deep rose-pink edge, but as it grows older, the rose continues to spread through the white until it is almost all pink with a touch of white, reminding you of the coloring of pink striped peppermint candy, and is a perfect combination with blue, white, pink, and purple Hyacinths.

The Darwin Tulips are the best known and possibly the most popular of all. Their stems are long and they are good for cut flowers, and are also effective in borders and beds. They bloom in May, following both the single and the double Early-flowering ones. "Early" is a class name for the group it accurately describes, which is also very brightly colored, and has generally short stalks as compared to the Late or May-flowering class which includes the soft toned Darwins.

And how are you to choose the Darwins you want to plant? In one catalog alone you have counted a hundred or more Darwins. You hold your head and look about frantically for help. What are you to do? Well, follow your fancy in color selections and get an acquaintance with some leaders — popular because of proved merit. A few examples:

King George V is a large, cherry-red flower, and is most effective when planted in combination with the very lovely Princess Beatrice Iris, which is a delicate blue-orchid hue. Each seems to enhance the beauty of the other.

Bartigon is a popular crimson Tulip, and used widely in my section of the country, usually being planted in combination with dark purple Iris and white Spirea.

One of the finest dark-bright reds is Eclipse, showy when used with yellow Iris, yellow Tulips, or some of the darker purplish red ones.

Or it may be that you like the pink ones best. In that case you must have seen the Clara Butt which is perhaps the most popular of all in that color. It is a deep rich pink with buds very much like roses.

As royal looking a flower as the name it bears, Princess Elizabeth is a deep pink in the beginning and changes to a still deeper rose-pink. It stands straight and tall.

The Ideal Darwin, Mermaid is the most delicate pink imaginable, a pastel shade that simply melts. It is a medium large flower and grows on a very tall stem, and the bulb not only bears one flower, but two and three, the second and third somewhat smaller than the first.

Breeder Tulips are quite as beautiful as the Darwins, but bloom a little later, and have longer egg-shaped blooms.

The beginning gardener will stop and wonder. What is the difference between Darwins, Breeders, Cottage, Parrots, Bybloems, and so on. They are different classes, types, and kinds, some newer developments of the old, and some breaks in old stock. But there is no need to worry about which ones to buy, for they are all lovely.

That perfectly huge dark purple with the bronze tint and the golden brown margin, which you saw and marked in your mind for your own, was the Breeder—Louis XIV. With Heartsease (Pansies), called by some Johnny-jump-ups, with the yellow and purple flowers and the glistening sheen of double Buttercups you have a perfect setting for the royal Louis XIV.

If you want something a little different write down the Breeder Cardinal Manning. It has the most enormous deep reddish purple bloom that you can think about. It must be three inches long—without exaggeration.

Then we have the Cottage or May-flowering Tulips which bloom about the same time as the Darwins. These are the Tulips which you see in photographs of English and French peasant or countryside cottages.

You no doubt saw any number of these last spring and your heart probably beat a little faster and you felt a little gayer at the sight of the Scarlet Emperor, though you did not even know its name. It is tall and haughty, a most brilliant scarlet with a startling yellow base, and is an asset to any garden.

But you did love the yellows. They were so bright and gay, such vivid splotches of color in the garden. There is a spring-like quality about yellow flowers. Had you ever thought about how many of them are yellow? There are Daffodils, Crocus, Buttercups, Forsythias, Kerrias, Alyssum, and old-fashioned yellow Roses.

The May Flowering Inglescombe Yellow Tulip was the canary-yellow one that was such a lovely contrast with the blue of the dainty Flax.

That very bright yellow that caught your eye—there was just a mass of it, like a strip of golden sunlight—was the May Flowering Avis Kennicott, and the flowers were unbelievably huge, three or four inches long at least, and egg shaped.

For those who love the exotic, the unusual, and the handsome, there is the Parrot Tulip Fantasy. The catalogues tell how lovely it is, and you have wondered if all they say can be true, but when you see it, you will

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SKILL in bulb culture is a Van Bourgondien family tradition. We of this generation have devoted our entire lives to bulb culture. Our Dutch bulbs are grown in our own Holland Nurseries under the supervision of Peter Van Bourgondien. After inspection and grading, these Bulbs are shipped to our Long Island warehouse, ready to be sent direct to you.

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The royalty of Tulipdom, outstanding in size, tall and stately. **Afterglow,** apricot-orange; **Bartigon,** fiery crimson; **Pride of Haarlem,** brilliant rose-carmine; **Farncombe Sanders,** brilliant scarlet; **Inglescombe Yellow; Flamingo,** delicate shell-pink; **Clara Butt,** salmon-pink; **Dream,** beautiful lilac; **Victoire D'Olviere,** light red; **Faust,** glossy brown.

COMBINATION TULIP COLLECTION
Darwins, Breeders and Cottage

Outstanding varieties in each group, differing in color. Each variety packed and labeled separately. A splendid balanced Collection. All May-flowering.

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SPECIAL INTRODUCTORY OFFER
New Double Darwin Tulips

Amazing new hybrid varieties that will astonish your friends. Peony-like flowers of immense size and fully double. **Mount Tacoma,** White; **Eros,** (Double Clara Butt) Pink and **Papaver,** Scarlet.

15 Bulbs, 5 Each of 3 Vars., $1.50
30 Bulbs, 10 Each of 3 Vars., $2.75

Bulbs of each variety offered in this advertisement are packed separately and labeled. And remember every Bulb is of Top Size (Exhibition Size), the largest size the market affords. Send check or money order today. All Shipments sent POSTPAID at proper planting time with Cultural Directions.

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FREE VALUABLE BOOKLET

WHEN is the proper time to prepare your garden for Winter? Before the ground is frozen, or after? Do low temperatures, or alternating high and low temperatures, cause winter-kill? What mulch offers insulation against both heat and cold?

The answers to these questions, and a host of others of vital interest to every garden lover, are found in this folder. Be sure to get a copy. It is free if you mail the coupon.

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3 PAIRS FOR $13.95
1 pair Green Love Birds
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Special Price $13.95
for all three pairs shipped safely to you. Also Finches, Nightingales and Wonderful Singing Canaries.
Big Illustrated Catalog Free to Bird Lovers.
BIRD HAVEN, R.F.D. 2, Reseda Calif.

Francis Lead Headed Wall Nails

For training vines and shrubs. Box contains assorted sizes. Sold by dealers or direct from us.

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93 Chambers St., N. Y.

20 Nails 60c

realize that their words were inadequate, that their photographs didn't tell half of it.

When you first look at the enormous green bud with the edges cut in little points and sort of crinkled up, you will wonder how it can possibly be beautiful. The catalogue says it is large. But you won't dream that it will be as large as your two hands made into a cup.

You will want Sirene, too. This is one of the Lily-flowering class. But it does not look like a Tulip at all, rather like a lovely deep reddish rose-colored Lily. To my way of thinking it should be planted in clumps or circles with some contrasting flower in the background, for this will make it show off to the best advantage.

Tulips should be left in the ground until after the leaves turn yellow, because it is after they bloom that they store up their food for the next year. After that, they may be taken up and put away in sacks for fall planting. They may be left in the ground, and other plants which do not take much depth, may be planted over them, such as Petunia, Nasturtium, Verbena, and Ageratum. But the bulbs should not be left to grow in the same soil more than two years.

And don't forget Hyacinths

AND now that October is here, it is also time to plant Hyacinths. Ignore all the practical insistence of necessity and buy Hyacinth bulbs—not because you need them, but because you want them.

You can grow them because they will want to grow for you. It can snow and freeze, and the weather can be almost unbearable, but the little Hyacinths will keep right on coming up through to the sunlight, cracking open the frozen earth, laughing at snow and ice, mocking at frosts, for they are coming to bring springtime to the garden and gladness to your soul.

They should have good, well-drained garden soil, with some sand mixed in it to insure drainage or, better still, sand may be placed like a cushion beneath the bulb. Plant about six inches apart, and about six inches deep.

October is the best planting time, but if you happen to fail to get them in October, you can still plant them in January and February. You can plant then—not quite as deep as you would have in the fall, and they will surprise you, for they will come popping out of the ground in an almost unbelievable length of time and will almost catch up

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Postpaid. Best colors mixed—yellow, blue, purple, white, striped. Guaranteed to bloom.

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5 Cottage Tulips	5 Snowdrops	6 Chionodoxas
6 Grape Hyacinths	6 Scilla Sib.	5 Scilla Campanula
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RAINBOW MIXTURE of Tulips per 100 ppd.
Darwin $3.10; Cottage $3.10; Breeder $3.90

DAFFODILS-NARCISSI for naturalising per 100
Yellow Trumpets $3.10; Short-crowned $2.90

Crocus Mixed $1.30; Grape Hyacinths $1.90
Scylla $2.10; Chionodoxa $1.90 per 100 ppd.

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ADCO, Carlisle, Pa.

Makers also of the new ADCO WEED-KILLER for LAWNS which eradicates weeds without injury to the grass. To test it, order a 3-lb. sample can (300 sq. ft.) postpaid for $1.00; or, better yet, a 25-lb. bag f.o.b. for $3.75. Special prices on large quantities. Particulars on request.

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with those which have been planted earlier. My experience has been that they are not quite as large and the stems not quite as long, but they are certainly just as fragrant.

Most catalogs list bulbs for exhibition and first, second, and third sizes. The exhibition bulbs are the huge ones which are grown for florists' use, and for indoor forcing for early flowers. The first-size bulbs are quite as large as anyone could want in the garden unless for some particular reason you want the extremely large flowers, and the second and third sizes are quite effective in most gardens and for mass planting.

There are a number of good varieties which are liked because of their particular shading and color such as Duke of Westminster, a lovely rich purplish blue; Lady Derby, one of the lovely shades of pink; Lord Balfour, an early flowering lilac-rose shade; Queen of the Blues which is one of the best light blues; and Menelik which is one of the darkest—a rich blue-black purplish shade.

There are a number of other varieties which are especially recommended for bedding and outdoor growing because of particular qualities which seem to fit them. Queen of the Pinks, for instance, is a large rose-pink and is especially desirable because it is superior in quality of bloom. Gertrude is a dark pink which is in demand for bedding because it grows to an even height and the flower spikes bloom usually at the same time.

La Victoire is a bright carmine-red and is desirable because of its vivid color. Marconi bright deep rose shade, with thick, sturdy spikes making it one of the best for outdoor bedding.

La Grandesse and L'Innocence are both excellent whites and are good for outdoor planting, giving a white note of accent to the darker varieties.

Grand Maitre is one of the most popular blues because of its enormous spikes and large bells. Perle Brilliant is one of the best late light blues because it blends well with the lighter shades of pink and white. King of the Blues is a rich dark blue and is especially popular with those who like the darker richer colors.

While the City of Haarlem is a brilliant golden yellow and is considered possibly the best yellow, the creamy Yellow Hammer is used extensively.

It seems to me that circles or groups under shrubbery and at odd corners is a particularly good way of planting unless you have a large number of bulbs and want them in good-sized beds or borders. The white ones are not quite as effective when planted in whole groups in this way. Beds of solid colors are quite attractive, and foundation planting of Hyacinths in solid colors seem to be quite a popular and effective way of using them.

Hyacinths are charming when planted in little groups in rock gardens, blooming at the same time as the Phlox sublata, Narcissus, and Violets. Planted in combination with Early Tulips, the paler Hyacinths such as L'Innocence, Lady Derby, Perle Brilliant and perhaps the Queen of the Blues are quite effective.

I started once, without directions, to grow Hyacinths in a pot. I put in four, though I thought there must be too many, and of course there should have been at least an inch or an inch and a half between them, and they should have been as far from the edge of the pot. Instead they were jammed in bulb against bulb, and all four against the edge. They grew up to be three or four inches high and stood still, refusing to budge, all of which brings me to the point that if the amateur is going to start doing something he doesn't know anything about, such as forcing Hyacinths, he'd better get good solid advice from the person who knows.

And the experienced gardener tells you to plant bulbs in good, well-drained soil, at least an inch and a half apart and the same distance from the edge of the pot. They must be planted deep enough so that just the tip top shows, and always in *old* pots. They *must* be well watered after planting, *must* be kept moist, and *must* be put in a cool place in a cellar, or in the ground, and left for from ten to twelve weeks to allow for root growth. The explanation is that by keeping them cool in this way, the roots are allowed to grow while the top stands still and it is the good root growth which makes the good bloom. If the pot is buried out of doors it should be covered with leaves and dirt for about eight or ten inches, and when brought indoors should be kept in a shaded, even tempered spot (not in the sun as I so blithely thought). This shade will make the stems long, and of course was the reason my first amateur effort was such a flop, for the sun brought the bloom out immediately, making it seem little and anemic. The bulbs should have plenty of water and when the stem is about four inches high, should be put in a good light, but not full sunlight as this will fade the color of the bloom. In a little while the bloom will open out and, lo, you have your Hyacinths!

If you plant your bulbs in September, you should have flowers late in December; if planted in October, by January.

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Local News OCTOBER

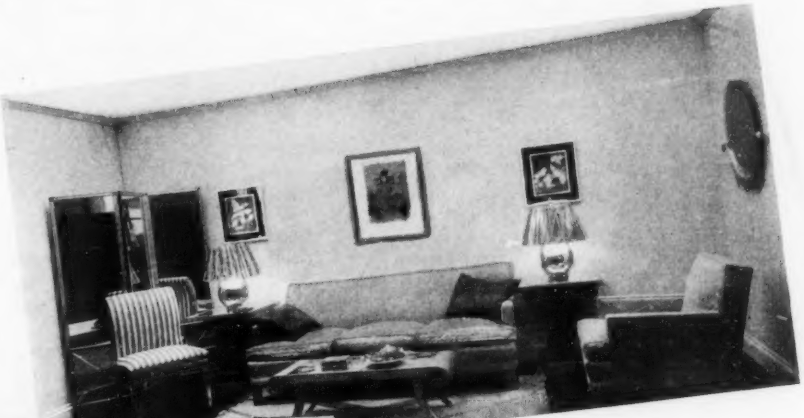
There are two outstanding style trends in decoration this autumn of 1935. Both of these will be displayed many times in the "decoration fashion shows," which in their way will open in the shops with as much fanfare as the fashion shows of new styles in clothes. The displays of model rooms will be well worth seeing, judging by our privileged peeks behind the scenes, and the photographs we have been able to take for our readers in advance of actual opening dates. They will have many suggestions both for those who are furnishing and decorating from the start, and those who want to add a few telling touches to freshen their homes and bring them up to date for the coming winter season.

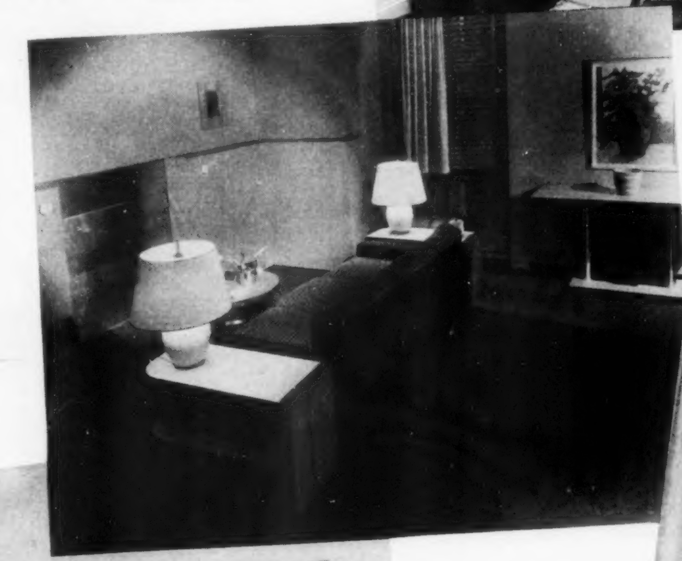
The two outstanding trends referred to are modern and 18th century. Modifications of both will be seen, and individual items from each will be added to rooms of no one definite period.

On this page two of the rooms are definitely modern, one a modification, and one done in eighteenth century manner.

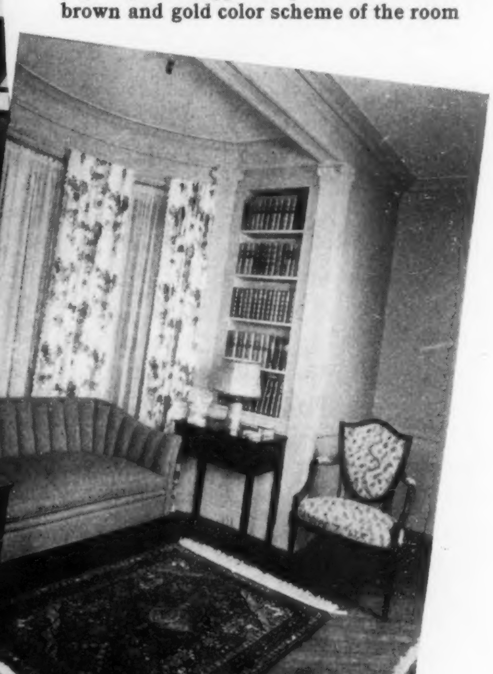
There are several startling notes which are hard to pick up from photographs. One is texture, which is so important this season in floor coverings, and upholstery and drapery materials. When a flat surfaced material is used, it is sometimes quilted to give a texture effect, as in the Altman sofa. Another is the use of a metallic quality of some sort or another, and copper is the newest. The Bloomingdale modern room has a copper fireplace and copper bands on the tables. A third point is the telling use of mirrors. The Altman room has a mirror screen, mirror-topped tables, and a pair of mirrored table lamps.

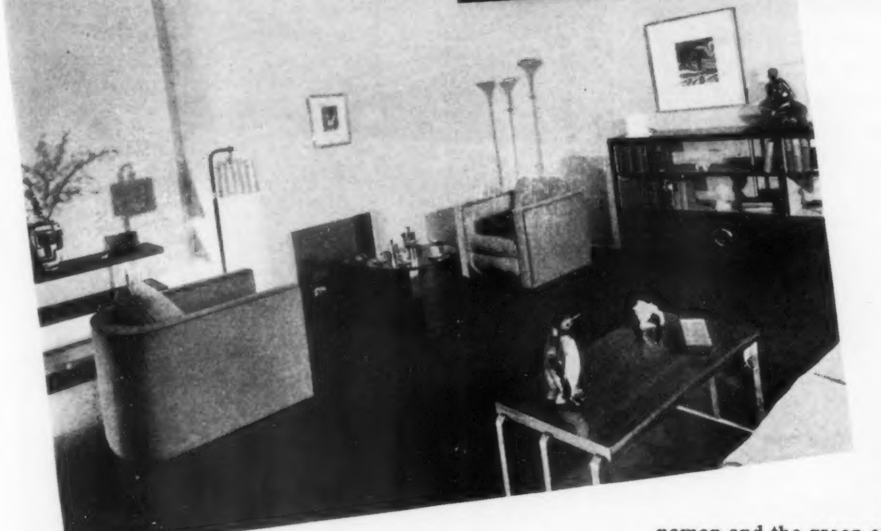
The photographs show the importance of tables in the furnishing scheme today. There is a table accessible to every chair or divan, for lamps or for general utility, and often a pair of tables in a balanced arrangement. One cannot help but find inspiration and valuable assistance in these local displays.





In the living room above, arranged by Altman, note the balanced arrangement of the furniture, and the interesting use of mirrors for the newest decorative note. The modern room at the left, by Bloomingdale, has a copper fireplace to set off the brown and gold color scheme of the room





The eighteenth-century living room, above, in W. & J. Sloane's House of Years, has a delightful bay window, with a love seat and little tables. Cinnamon ribbed silk covers the love seat, and curtains are white chintz with architectural motifs worked out in cinnamon and the green of the walls. Glass curtains are white Celanese. The architectural treatment of the walls in the modern living room at the left, displayed by Flint & Horner, is one of its outstanding details. The big chairs by the fireplace are done in textured upholstery, and the curtains (not shown) are simple shirred affairs hanging straight

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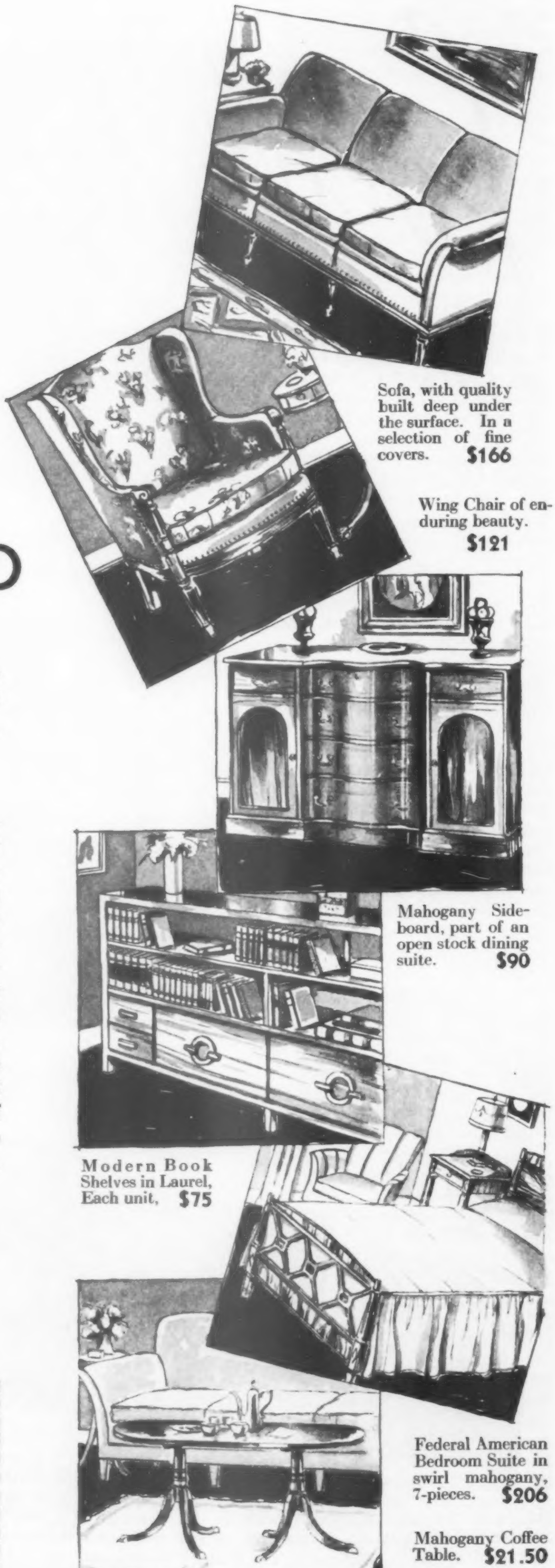

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Mahogany Coffee Table. **$21.50**

O. H. Sholin

From Magazine House to Hobby House

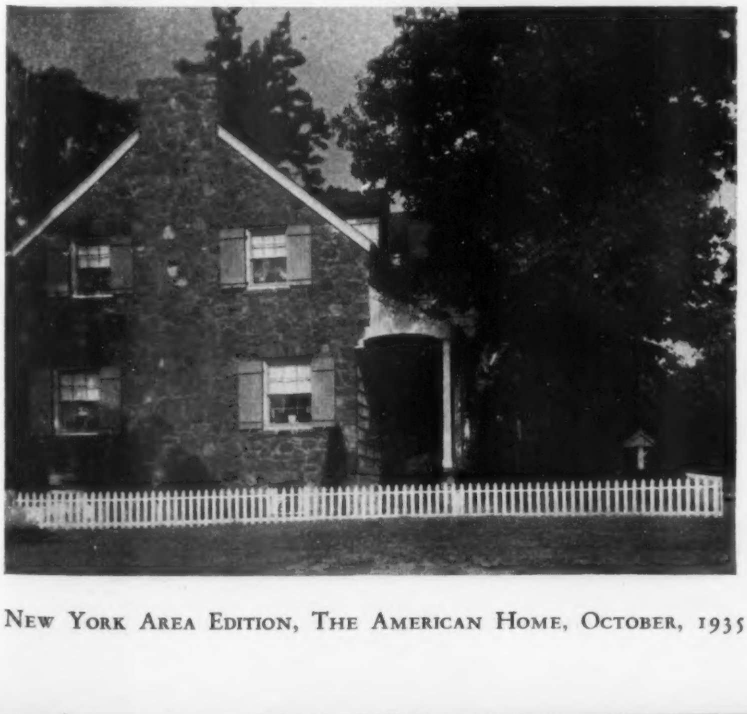
Beatrice Heath

THIS is not a fairy tale; but it did begin once upon a time—actually around January, 1932—when Clif and I first became house conscious. We had seen Prosperity on his way around the corner and had decided to follow him. We read all the "House For Sale" advertisements and started out with high hopes to become owners of our own home.

I had certain ideas of what I wanted. My home must have Colonial lines, a center entrance, no sunporch but an open porch or terrace, and a bay window in the dining room. Other than these, I had no definite ideas.

A three months' search within our price range proved fruitless. However, in our wanderings, we had found an ideal location for our home. We decided to build and purchased the lots. Then interference—in the form of an operation on my husband—stepped in. One day while Clif was recuperating in the hospital he asked me to bring him my bread-board. Before I had time to ask the questions which must have shown in my expression, he quieted my suspicions as to his sanity by adding "and bring all your magazines and some drawing paper." Clif has a flare for drawing and as we had gotten our ideas of an ideal home from magazines, I knew that he was going to set his home on paper. So the lowly bread-board was elevated to a drawing-board. If the bread which was kneaded on that board was as poor as the first plans which were made I would not be telling this tale. But during Clif's convalescence in the hospital and at home, we worked diligently on the plans. THE AMERICAN HOME magazine had presented many plans for houses. We found that by careful study, we could use the exterior of one house, the liv-

[Please turn to page 456]



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GOLDEN CREST MILK builds the kind of health boys and girls need. Helps make leaders in studies and sports. Increases resistance. Renews energy. It is a more popular milk, too. Many children who used to fuss about taking a quart of milk a day drink Golden Crest willingly. Extra richness makes it better-tasting—adds to the health value. Worth paying extra for. But you don't have to! Golden Crest costs no more than regular Grade A.

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MODERNIZE YOUR HEATING *with this* truly modern STEEL boiler

. . . which also gives YEAR 'ROUND HOT WATER

Ask any heating engineer why *nothing but STEEL boilers* are ever used in office buildings, apartment houses, hotels, hospitals, factories and all other business and industrial buildings.

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He'll tell you this is so because the STEEL boiler is strong, it's enduring, it can't crack, it won't leak, and, principally, *because it assures to these buildings the reliable, economical heating they must have.* He'll tell you, too, that for oil-burning, *a STEEL boiler is really a necessity.*

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These are the reasons why the tide has now turned to the STEEL boiler for residence oil-heating also—why you want a STEEL boiler in your home.

The *all-copper-steel* FITZGIBBONS OIL-EIGHTY AUTOMATIC gives you all the advantages of STEEL plus the corrosion-resistance of copper—and what's more, takes care of all your HOT WATER requirements. *Thirteen sizes* satisfy the needs of any home large or small, new or old.

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MODERNIZE with this STEEL boiler and your present burner, or any burner you may select—under the FITZGIBBONS FHA THREE-YEAR PURCHASE PLAN. The COUPON will bring you full details about the boiler and the plan . . . Or if you would like a FITZGIBBONS engineer to call and discuss your heating problems with you, check the coupon accordingly—This involves no obligation

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Send me details about the FITZGIBBONS FHA THREE-YEAR PURCHASE PLAN, and a catalog of the OIL-EIGHTY AUTOMATIC boiler. ☐

With the understanding that I incur no obligation, I wish a FITZGIBBONS HEATING ENGINEER to call at my home. ☐

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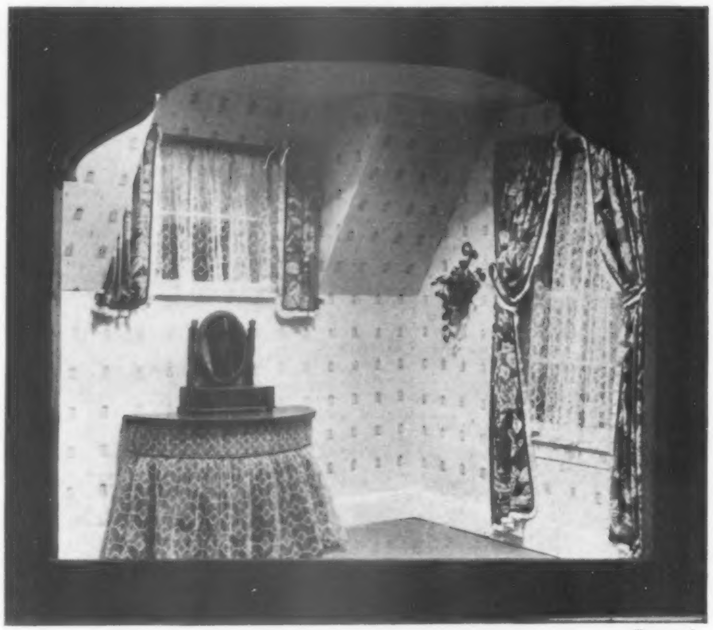
Windows in miniature



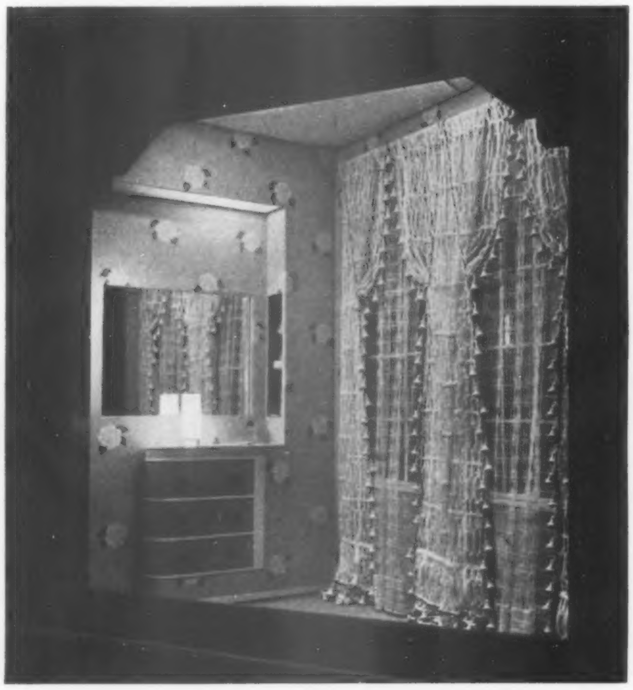
Demarest

IN DEPARTMENT stores in 250 cities these early fall months you will be able to see the charming miniature rooms illustrated on this page, and others besides, which have been arranged by Quaker Lace Co. In New York, Altman will have them from September 16th to 23rd.

Designed by their own staff to give a true panorama of different periods, and especially of period window treatments, these tiny rooms have been executed by Cleon Throckmorton, well-known designer of stage sets. The outside measurement of the frame is 38½"—just a little over a yard—so you can understand how tiny they are. In the top photograph, the mirror stand is 7½" high; and in the bedroom, shown below, the lamp is only 4" high and the perfume bottle 1⅞"!

The Colonial bedroom at the top of the page is done in ivory and green. Beneath the chintz draperies are glass curtains of Quaker sheer cord, and the same thing is used for the little dressing table. The picture below shows the boudoir end of a modern bedroom, done in blue and white. Here the draperies are Quaker nu-cord, trimmed with wooden drops, and tied back to reveal the sheer-cord glass curtains beneath—a particularly feminine and very graceful treatment for bedroom windows.

At the top, a Colonial bedroom with net glass curtains and net trimmed dressing table. And at the bottom—a modern bedroom, with sheer and heavy net curtains used together. These are two of the models built and displayed by Quaker Lace Co. early this fall



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Here's how it works: By barring dangerous drivers and selecting only careful drivers, we have fewer accidents. This means fewer losses to pay. Furthermore, you avoid paying large commissions to insurance salesmen on new policies or renewals. The savings which result from this plan come back to you. More than 43 million dollars in dividends have been so returned to policyholders by Liberty Mutual since it started 23 years ago.

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4 Your company is the largest, strongest mutual casualty insurance company in the U. S. It has grown steadily in size and strength, in good times and in bad.

5 Your company operates from coast to coast. Liberty Mutual service is as close as your telephone.

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7 Responsible car owners can participate in our convenient Deferred Payment Plan.

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A bakery company, operating 3,000 vehicles from coast to coast, has found Liberty Mutual's service effective and economical over a period of eight years. A coal company operated 23 trucks for 11½ months through congested city traffic in all kinds of weather without a single accident.

Liberty's direct-writing, careful-underwriting, accident-prevention plan, plus its 23-year dividend-paying record, has produced direct savings, kept trucks in regular use, built good-will with the public and developed high morale among employees. Executives are invited to write for the facts about this money-saving plan.

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Through the years the elegance of the Gotham's appointments has gained world-wide popularity. Today these same rooms and suites have attained even greater fame with their new, smartly modern furnishings. Each is distinctive—each is entirely different. Gotham entertainment also sets the pace. The Ladies' Cocktail Bar sparkles with chic charm, while the quaint Alpine Grill is an enchanting picture of Switzerland on the Avenue . . . You'll find added inducement to move to the Gotham in the reasonable rentals for long- or short-term leases.

The Gotham
Max A. Haering, Resident Manager
FIFTH AVE. AT FIFTY-FIFTH ST., NEW YORK

New news from the shops

Among the striking new "little things" are a colored chrome plate, which is practical as well as beautiful, $9. Crystal grape clusters are $2 and candleholders and crystal fruit are $15

All above articles from James McCutcheon & Co.

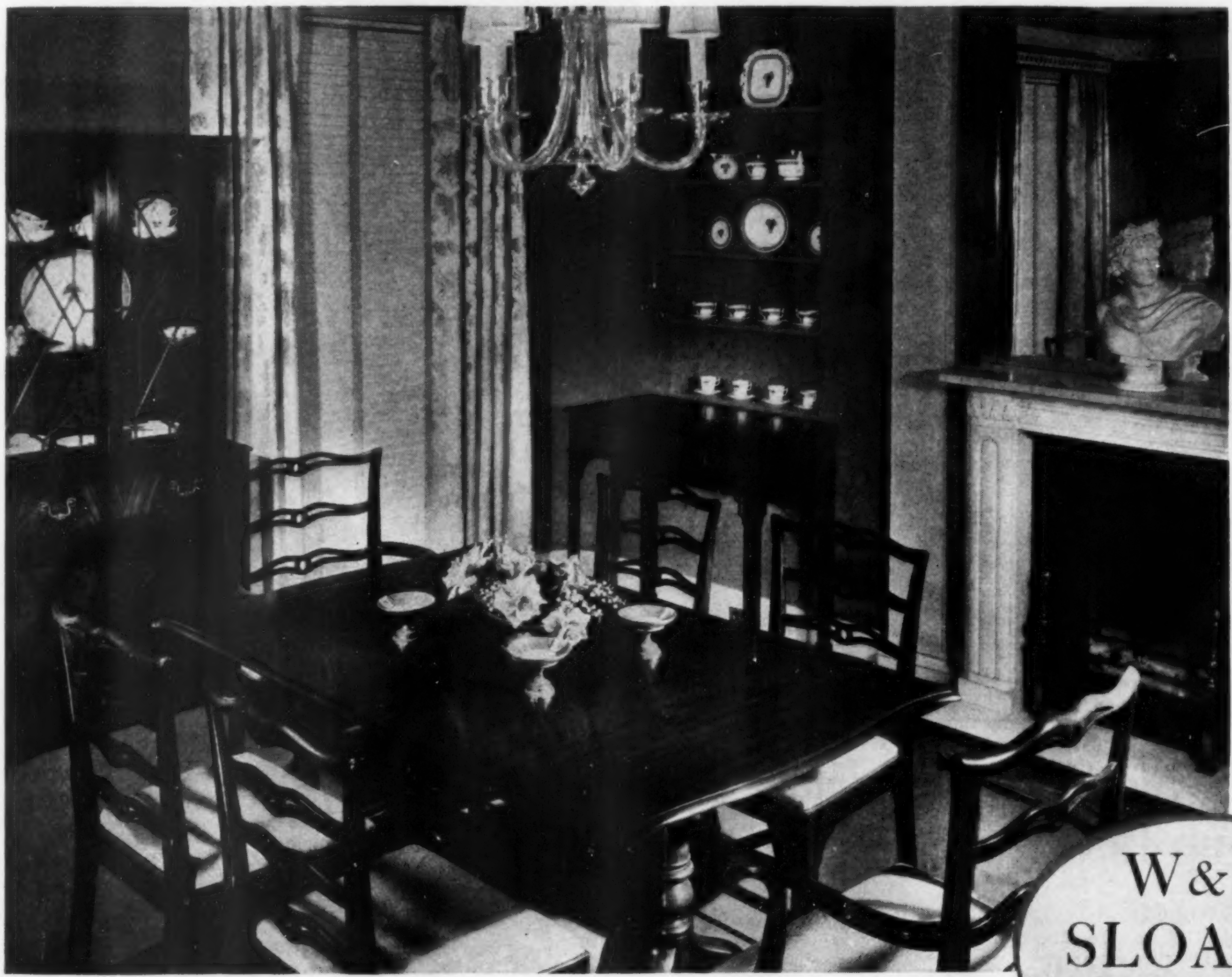
A delightful pattern in English china has a garland border and flower center. Dinner plates $8 a doz. B. Altman & Co.

An excellent buy is this faience lamp in off-white, with flower decoration, and silk shade. $15 complete, W. & J. Sloane

Above: One can never have too many vases for berries in the fall. The two at the left are dull aluminum, $3 and $2 respectively, Mark Cross; and the right-hand one is decorated milk glass. Pitt Petri

Above: Wooden dishes for buffet suppers. Bowls $4 each, serving set $1.50, plates $18 a dozen, boxes $3 each, and platters $6 each. Ovington's. Below: Amusing animals and soldiers of papier mâché. 75c for the soldiers, $4 for the large horse (comes smaller too). Created by Clem & Nixon Hall for Gerard

This dining-room is from the new southern
HOUSE *of* YEARS



W&J
SLOANE
FIFTH AVE. AT 47TH
NEW YORK

That fascinating house complete within a store, Sloane's House of Years, has just been remodeled and redecorated in the style of a charming southern country house. The dining-room combines slate-gray, off-white, spruce-green, and accents of chartreuse, with mahogany furniture in the traditional 18th century style. Each piece is adapted from a fine old original, and made in the Sloane workshop. *And each has been especially priced to make it an attractive "buy."* Sheraton dining-table, $80. Chippendale chairs, $24.50 and $29.50. Chippendale serving table, $48. Chippendale china cabinet, $140. Carpeting, $3.95 per sq. yd.

This alcove—>
is from Sloane's Budget Floor

This dining alcove, typical of the smaller apartment, has one of those prized Sheraton mahogany drop-leaf tables, seating eight, $65. The chairs are Duncan Phyfe, $22 each. Despite their low prices, these pieces are also made by Sloane under the supervision of the Designing Staff. The Smaller Homes Shop is full of such examples of charm and quality, no higher priced than "just furniture."

Did you hear that

THE WOODPILE HAS GONE MODERNE

NEW YORKERS with *savoir faire* now get their fuel wrapped in packages like corn flakes. Twelve "logs" a foot long and 4 inches in diameter, made of pulverized wood highly compressed, are in each package. You can keep a goodly supply of this fuel in the space a case of Scotch takes up. It's more economical than cord wood at the prevailing price and is so clean that any host in a dinner jacket can stoke the fire without a fleck on the speckless black of his clothes.

They call this new "woodpile" PRES-TO-LOGS.

Pres-to-logs burn with an even clean flame. Of course you kindle them but—they ignite easily and leave almost no ash. Two of them will flame beautifully in an open grate for several hours.

All leading Metropolitan housefurnishing stores have them for you, a carton of twelve "logs" only $1.70. For a driftwood fire of pagan tints, ask for Colored Flame Pres-to-logs, which give off flames of green, blue and orange and cost $1.95 a carton of six.

Come out of the cellar and really enjoy an open fire. Use

"Pres-to-logs"

Some of the Nearby Dealers:

Lewis and Conger
R. H. Macy & Co.
Frederick Loeser & Co.
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WOOD BRIQUETTES, INC., New York, N. Y.

This New Slenderized Radiator takes up 1/3 less room

THIS Burnham Slenderized Radiator takes up one-third less room than other cast-iron radiators, and still gives you just as much heat. Not only just as much, but quicker heat. Costs you no more than other radiators. That one shown at the bottom, is the usual radiator. It is 12 inches wide, plus the 2 inches it sets out from the wall, taking up 14 inches of room space. The Slenderized one in the living room at the right, figuring wall space and all, extends in the room but little over 5 inches. It is so narrow it can even be placed in a recess under your windows, and still not extend into the room.

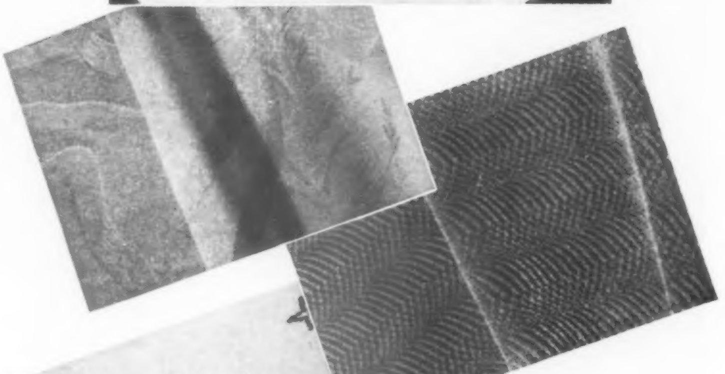
But the space it saves isn't all. It is so much better looking, that you practically don't notice it at all. This is particularly so when it is painted to harmonize with your room color scheme. Send for Home Heating Helps. Get the facts about this Burnham Slenderized Radiator. See for yourself.

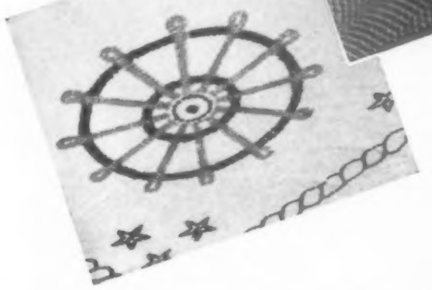
Bear in mind that the Burnham Slenderized Radiators do just as much heating as the old time stick-out-in-the-room ones. And cost you no more.

Burnham Boiler Corporation
IRVINGTON, NEW YORK
Representatives in All Principal Cities of the United States and Canada

New news from the shops

Photos by F. M. Demarest

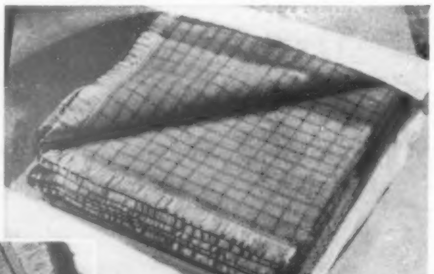


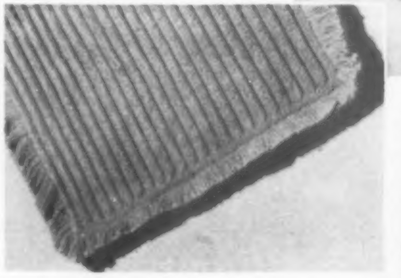


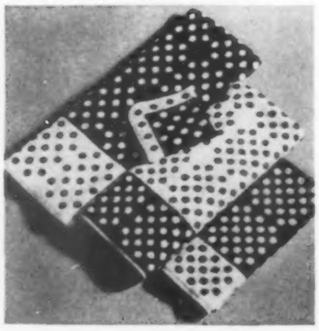
Top: Bath accessories—crystal bath stix, 75¢ a package, from Wanamaker; sponge rubber headrest with suction cups to hold it firm to the tub, $1.35; new shapes in sponges 75¢ each, Lewis & Conger's Bath Shop. Below it at left: A charming Orinoka brocade drapery fabric is about $2.50 per yard. Next, L. C. Chase mohair fabric, chevron pattern, $4.30 a yard from your decorator. Above: A candlewick bedspread with a nautical design. Single size, $5.95. R. H. Macy

Above: A modern picture decoration painted on mirror, and framed in white, $11, James McCutcheon & Co. Below: Blanket news is good news these first chilly nights, and North Star offers at McCutcheon's for $9.50 a texture effect that is particularly good looking

Below: A washable, reversible cotton rug in the right color will do wonders for a shabby looking bathroom. $4. This was created by Clem & Nixon Hall for the Lewis & Conger Bath Shop







Right: Polka dots anyway you like them, white on color or colored on white, in Martex towels. Large size, $24 dozen, small, $9 dozen, wash clothes, $3 dozen, bathmat, $3.75 each. They may be found at B. Altman & Co.

THE 9th floor takes a new lease on life

It's open season for leasing, and moving. We're on the move too, improving and altering our furniture floor . . . so that we may aid you better in settling your new quarters.

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The Corner Shop Expands. Heaven and the movers willing . . . the Corner Shop will settle, shortly, in its spacious new quarters on the Broadway front. It will house fine reproductions, old silver, collectors' pieces in furniture and accessories. Pieces you might chance upon in shops on famous little London streets. We unearth them for you, then price them *down* to earth for you.

Modern Maple House. It opened with a flourish over a month ago and so endeared itself to our public that we shall keep it intact! It features, you know, Russel Wright's "modern maple" furniture . . . the work of a foremost designer on the wood of our forefathers. It isn't bizarre. It isn't Colonial. It isn't expensive. It's only at Macy's, in New York City.

Modern History in the Making. Our modern furniture has been making history since 1927. In October, this year, the modern furniture will move cross-country where the Corner Shop is still lingering. If you remember Forward House, you'll expect something worthwhile again. And get it too! More of our simple, livable, sensible Modern at sensible low cash prices.

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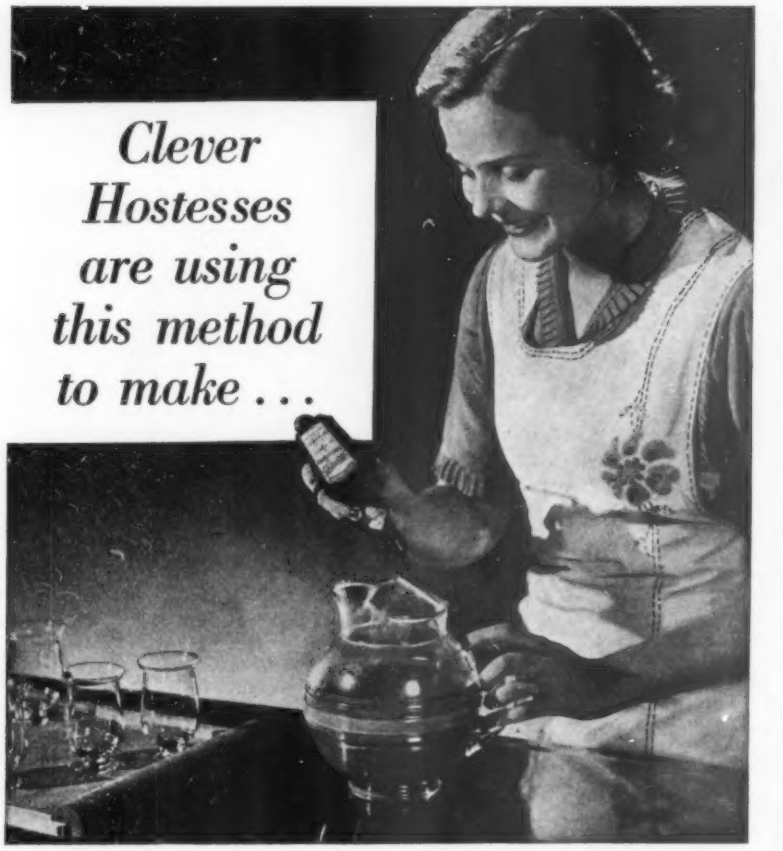

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Go behind the scenes in leading hotels and restaurants, and there you'll find the distinctive brown bottle of Maggi's Seasoning, right at the spot where tomato juice cocktails are concocted.

If properly used, adding just a few dashes, Maggi's Seasoning will bring out the *natural* taste of the ingredients . . . emphasize them and make them deliciously more pronounced. And this can be achieved at little expense, for Maggi's Seasoning costs only ½ cent to use.

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Use the coupon below to obtain our free recipe booklet, and special introductory offer card worth 15 cents.

TOMATO JUICE COCKTAIL

Recipe

2 cups tomato juice; a few dashes of Maggi's Seasoning; ½ teaspoon salt; 2 teaspoons vinegar or lemon juice. Mix all the ingredients, chill, and just before serving, stir or shake well. Serve in cocktail glasses. Serves 6.

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● *Send for our illustrated booklet "Recipes You'll Like," together with Introductory Offer Card, which authorizes your grocer to sell you a 50¢ bottle of Maggi's Seasoning for 35¢.*

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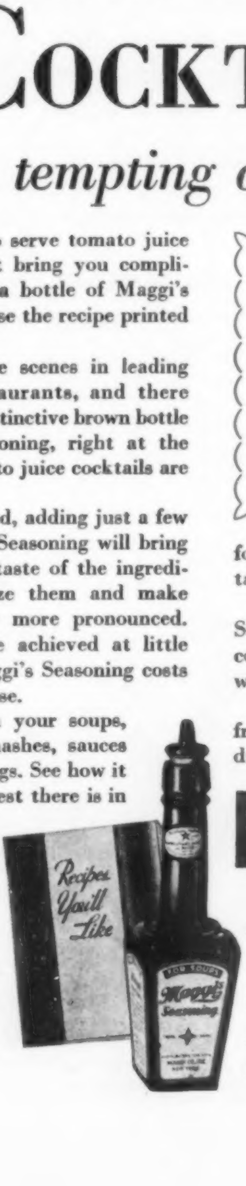

Swashbuckling cooks

Margaret Husted

THE modern housewife, equipped with standard measuring cup and spoon, is apt to smile patronizingly at the old-time recipes which unblushingly call for butter, the size of a hen's egg, or enough soda to cover the tip end of a silver knife. This fine disregard for exactness is mystifying to the present-day cook who follows recipes, faithfully measured out down to the last grain of salt, but there is something to be said for the pinch of this, dash of that style of cooking. By no means should one take a cavalier attitude toward foundation recipes, but having mastered the A, B, C's of cookery, there is no need to be slavish. The veteran of many a culinary battle should be at liberty to expand, create—in other words, to become a swashbuckler of the kitchen.

Take, for example, the comparatively simple process of boiling a ham. It can be simmered in plain water from the tap, but the untrammeled cook's eye may sight a handful of celery tops which go into the pot. Then a scattering of peppercorns, a blade of mace, a bayleaf, a strip of lemon peel, an onion, clove-studded, a dash of vinegar, and a handful of brown sugar. In another mood or with a different larder, a scraped carrot might be added to the savory broth, a sprinkling of raisins, a fragrant spurt of sherry, or a diminutive clove of garlic. Both the ham and its consumers will profit hugely from these additions.

This same air of abandon is also an advantage when a bowl of stuffing for fowl is in preparation. A cook made cunning by experience toasts the bread that's to be crumbed. After a liberal addition of melted butter, there may follow a little grated lemon peel, a pinch of thyme, a few raisins, finely chopped apple, a handful of shredded pecans or walnuts, plenty of parsley, chopped onion fried to a golden brown, and celery cut into neat little slices.

The typical modern cook will interrupt at this point with the query, "How much of each seasoning?" but, since this is a plea for more individuality in cooking, the only proper answer is, "Be bold! be bold! and everywhere, be bold."

It would be a great pity if our modern blessings, standardized recipes, and ample supplies of a wide variety of foods, should destroy the creative urge in cooking. When our Colonial ancestresses looked literally upon the alien corn, there were no cookbooks to give them a clue to its possibilities. With a few hints from the Indians, these determined housewives ground, parched, boiled, and baked corn so that today it is one of the most versatile food products. One can start with cornmeal porridge for breakfast, select one of a dozen corn dishes for lunch, and conclude dinner with a delicious Indian pudding. The most interesting chapters in our American cookery would have to be erased if adventuring wives and mothers had not climbed down from covered wagons and boldly set to work to transform unfamiliar foods into palatable dishes.

Pioneer ingenuity can have its modern equivalent. A friend, living an hour's distance from grocer and butcher, calmly invited two unexpected guests to stay to lunch. The refrigerator produced this unpromising array: three cold pork chops with a dab of gravy, two rather battered pieces of celery, a small portion of creamed mushrooms, a brave reminder of the preceding night's feast, and, the only bright spot, a container with crisped lettuce, tomatoes, and one beautifully green and slender cucumber. The uninspired cook might well have paled at the thought of lunch to be evolved from these materials. Not so my swashbuckling friend.

An apple from the fruit bowl, the pork chops and a small onion were speedily put through the meat grinder. To these were added the gravy, the celery, finely sliced, the left-over mushrooms, salt, pepper, and a pinch of thyme. This mixture was baked in rounds of flaky piecrust and emerged as golden brown, exotically flavored individual meat pies for which the guests begged the recipe! Accompanied by tiny crisp baking powder biscuit and a generous bowl of salad with the French dressing only faintly reminiscent of garlic, the most exacting guest would not have realized the meager sources of this meal.

The day the orange extract bottle was upset and spilled to the last drop may mark the discovery of the delicious results of adding a little grated lemon and orange peel to cake batter. Another experimenter, not overawed by precedent, must have discovered the delicate flavor to be achieved by combining vanilla and almond extracts. And speaking of almond flavoring, an inspired gesture is to put just a suspicion of almond in the cream cheese that stuffs the hollows of

[*Please turn to page 457*]

SOCIAL ANNOUNC
People You Know
Mr. and Mrs. Gordon Emerson, of Shady-Gables, are receiving congratulations on the birth of a son, Harold.
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Starting even before birth, a mother should help herself and her baby with the addition of vitamin D in her diet. It helps her supply bone-building elements for her baby . . . helps her offset the drain on her own bones and teeth.

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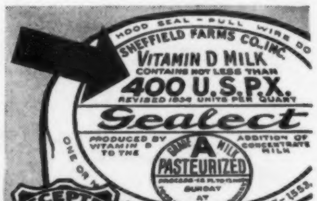
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Modern homes for moderns

UNDOUBTEDLY the greatest social and economical need in America today is that of substantial homes which can be built at low costs and at the same time include modern work-saving facilities. Among the newest in this field is the Berloy Steel-Frame House developed by the Berger Manufacturing Company of Canton, Ohio, a subsidiary of Republic Steel Corporation.

This house is an important advance in home construction in that it utilizes throughout, time-proven materials now made on mass production bases. Every material used in the house has been specified because it perfectly meets the need which it fills. At the same time the mass production of materials substantially reduces the total cost of the house and improves its quality. The keynote of the Berloy system is the fabricated steel frame or skeleton—each unit of which has been designed to be easily handled by one man. This means no erection machinery on the job.

This type of house differs from what is popularly known as a "steel house" in that only the frame is of steel. The exterior may be finished with any building material now in use, permitting a wide variety in appearance. Steel is used only where steel should be used from an economic and safety viewpoint.

The houses have been exhaustively studied and investigated by Federal Housing architects and engineers, and the type of construction accepted as eligible for F.H.A. loans in any locality.

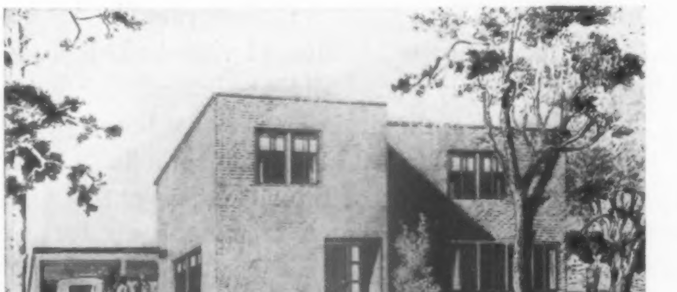
Two such Berloy Steel-Frame Houses have been erected in Bethesda, a suburb of Washington, by Carr Brothers. They were built for sale upon completion and not as "model houses" for display.

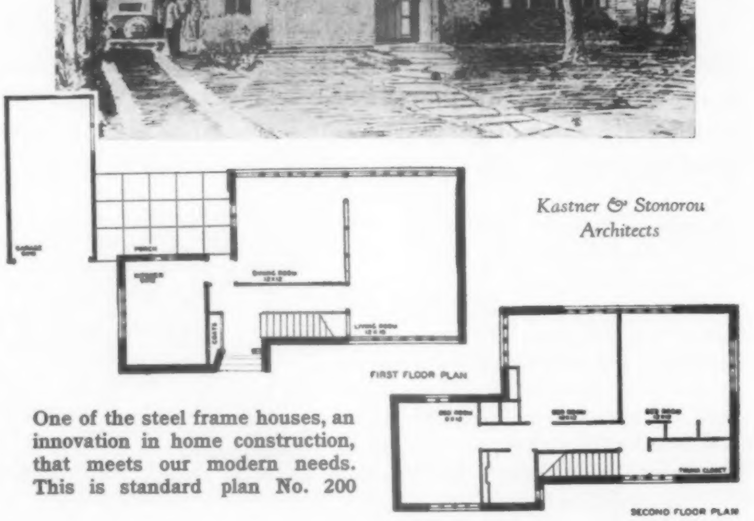
The steel frame for each of the six-room houses was erected in one day by five men. The brick work, floors, roofing, partitions, interior trim and all other building was done by the contractors—the houses completed and ready for occupancy within four weeks. This compares with about three months ordinarily needed to build a house of this size.

The Berger Manufacturing Company, through its own engineers and its consulting architects have spent more than a year in developing, designing, and perfecting the features incorporated in these houses. Preliminary investigations revealed that steel could be efficiently and economically used in the frame or skeleton of the house allowing the contractor or owner the widest latitude in the choice of materials for the exterior and interior finish. Brick, stucco, stone, clapboard, shingles—in fact any standard building material—may be used for the exterior finish. Building material can be easily nailed to the steel frames if construction required.

Any standard type of heating equipment and any fuel may be used in conjunction with these houses. In the Washington houses, for example, it was decided because of various local factors that

[*Please turn to page 458*]

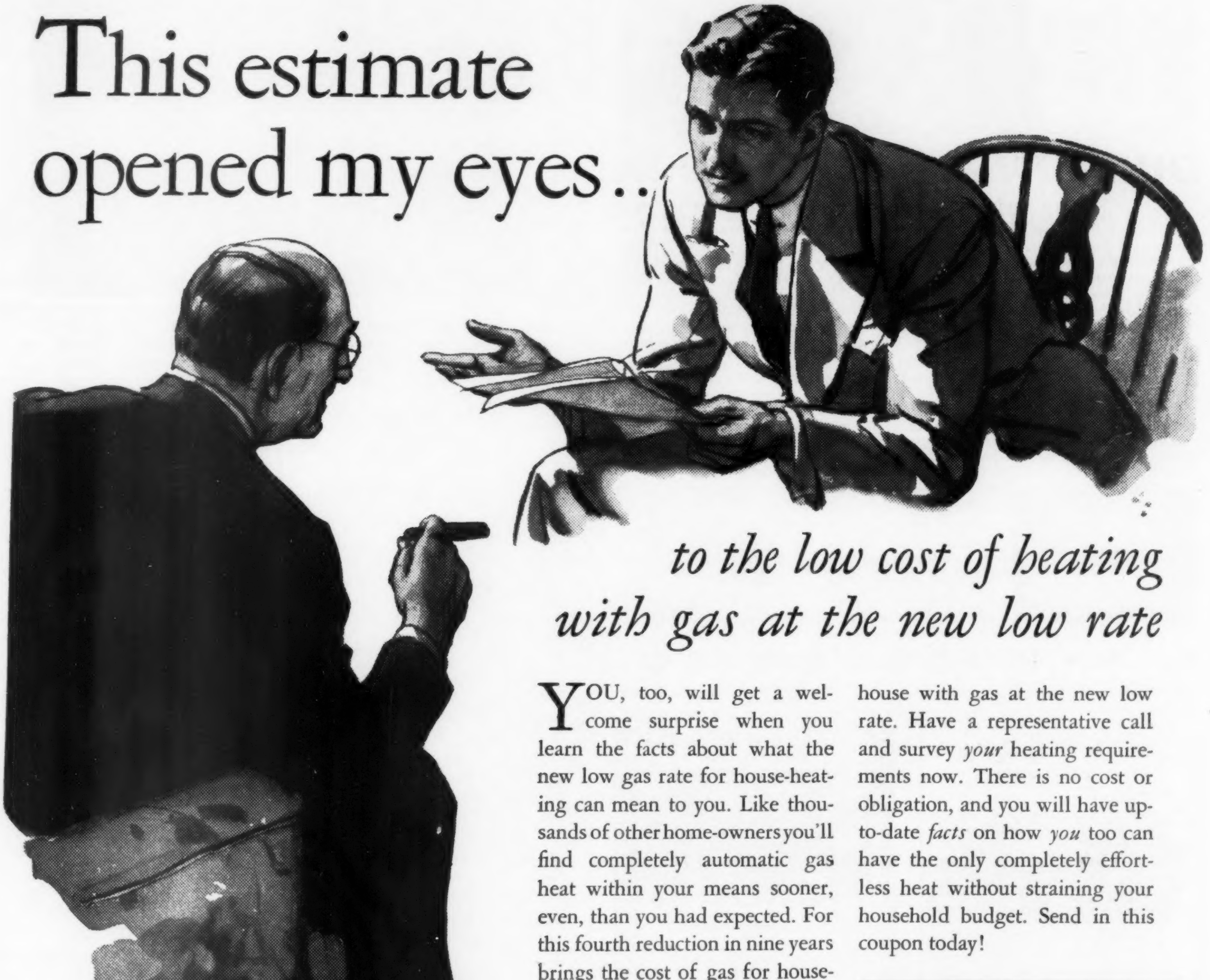




Kastner & Stonorou
Architects

One of the steel frame houses, an innovation in home construction, that meets our modern needs. This is standard plan No. 200

This estimate opened my eyes...



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So do as thousands of others have already done. Find out for yourself what this new low rate can do for your home. You'll find the cost of installing a gas burner in your present heating plant surprisingly small. A Gas Company heating representative can estimate, with remarkable accuracy, the probable cost of heating your house with gas at the new low rate. Have a representative call and survey *your* heating requirements now. There is no cost or obligation, and you will have up-to-date *facts* on how *you* too can have the only completely effortless heat without straining your household budget. Send in this coupon today!

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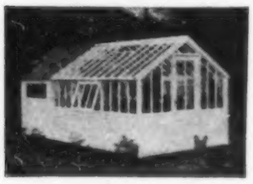

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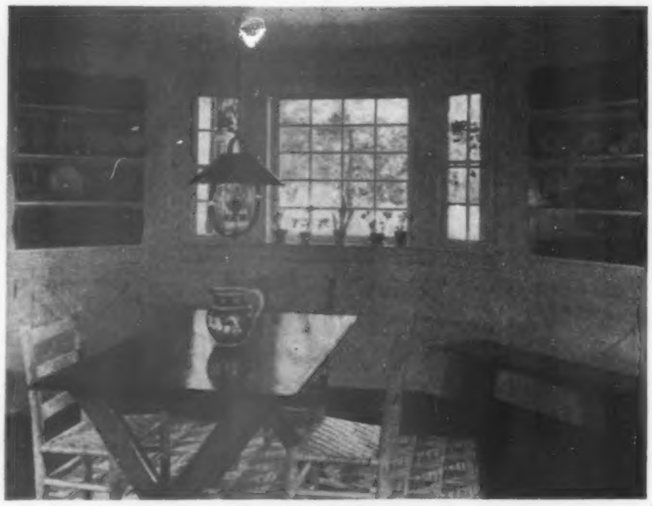

From one article in The American Home we got the idea of the open corner cupboards with red interiors, and from another the attractive bay window between them

From Magazine House to Hobby House

[*Continued from page 445*]

ing room of another, the kitchen of another, and so on until we finally settled upon a definite house plan.

On August first, 1933, we broke ground. As the house grew, we religiously read our magazines. A pine-paneled corner in THE AMERICAN HOME suggested a pine-paneled breakfast nook. Arched book-shelves on either side of a fireplace led us to build ours in that manner. We took full advantage of all the booklets and portfolios offered. We read all the advertisements and sent for all the literature mentioned.

Finally the day of reckoning arrived. All the bills had to be paid. This was the middle of November. By careful manoeuvering and a great deal of high financing, we found that there was just enough money left for a turkey. Invitations were sent out for a real old-fashioned Thanksgiving feast. We moved into our new home and had less than two weeks to accomplish what seemed to be the impossible—windows to be washed, curtains to be hung, closets to be arranged, and all the odds and ends which moving usually entails.

Thanksgiving came on wings. Our home, with the guests arriving, needed but the touch of snow to give it the appearance of a Currier and Ives. Everyone came in good spirits with loads of presents for the new home. Never was there a happier nor more exhausted hostess than I.

Our house had attracted a great deal of attention in the course of construction. We had many requests to sell but were not interested. In February, 1934, a local realtor brought some prospects to see our house. When Clif told me that it was sold, I assumed my most surprised air and said "Really!" I did not realize fully that the sale of this house would be like tearing out a part of me. My own feelings were lost in the whirlwind of events which followed thereupon.

Out of our Magazine Home into an apartment we went. Then, during the period of waiting, I started my scrap-book. Out of THE AMERICAN HOME came all the pictures which I thought I could use. These were pasted into an old cash-book. We had no cash but lots of scraps—so the cash-book became a scrap-book and our Scrap-Book Home was launched.

This house was built with more confidence—but with no more love and care—than our Magazine Home. We knew that we would not want for ideas. Corner cupboards, built-in drawers and shoe-shelves in the closets, Colonial lighting fixtures, adequate insulation, air-conditioning, and all the ideas which the magazine offered, we used. Something old—the old well which was built near the kitchen door; something new—the air-conditioning unit; something borrowed—the mortgage; and something blue—the quaint Colonial shutters. This, briefly, is the story of our Scrap-Book Home, into which we moved on July 2, 1934. Then the whirlwind of events stopped.

I came down from the clouds and for two months I entertained personal friends of personal friends of personal friends of mine who were desirous of seeing our home and who had failed to see the first one. However, no one brought presents to this house as we had been accused of starting a new "racket" for furnishing a home!

One evening when Clif and I had time to relax, we were sitting

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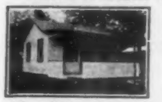

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• P L A N S •

Before building, call and examine my books of plans and exteriors.

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"Six Houses Dutch & Cape Cod" . . $1.00

"Six Early American Houses" $1.00

"Colonial Houses" $5.00

"Stucco Houses" $10.00

Five to thirty rooms, New England, Georgian, Tudor, French styles.

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COLONIAL ACRE HOMESTEADS Belmar, N. J.

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Christmas Rose (Helleborus) for immediate planting. Mallows, Oriental Poppies, and other distinctive and unusual plants.

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features in picture and word the most important floral products for American gardens. A copy will be mailed on request—*free.*

BOBBINK & ATKINS

Box E Rutherford, N. J.

in front of our fireplace, enjoying the fruits of our labor, when Clif conceived the idea of building another house. We had lots of ideas which we still had not carried out—why not put them to use? So our Hobby House was started.

An article by Barbara Trigg Brown on the Restoration of Williamsburg, Va., decided the blue wallpaper, a two and one half foot dado and open corner cupboards with red interiors, which we used in the dining room. A bay-window in the November, 1934, edition gave us the idea for an effective window between the cupboards. The living room fireplace is a composite of several which were taken from pictures in the magazine.

Our Hobby House is nearly completed and its headaches are over. Now I am turning my attention to my own Scrap-Book Home. After seeing The American Home kitchen, I decided to go gay in mine. Cans of red and blue paint were purchased and color was transferred to the cupboards, fixtures, and border of the kitchen and also to my digital extremities. By ingenious managing with picture hooks, I hung two precious plates and two copper pots—just for looks and not for the cook—to adorn the wall near the stove. An old pair of kitchen spoons was bent and dipped in a pot of red paint to hold back the curtains made of a fringed, gaily checked luncheon cloth cut in half. The crowning feature in the room is the lighting fixture. You sponsor pie-pan fixtures for Colonial homes, so why not chopping-bowl fixtures? So a chopping-bowl fixture ours is. Used in the natural state it is a perfect complement for our pine trim. And so the ideas go on.

As long as there is one idea we need never be idle. If you cannot use a whole idea, use a half one—and scrambled ideas work wonders. Try them to pull your home out of the doldrums!

Swashbuckling cooks

[Continued from page 452]

peach, apricot or pineapple salad.

Perhaps it was absentmindedness, not inspiration, that prompted the worthwhile addition of a few chopped pecans to deviled eggs. Miraculous things can be done to cream sauce by the cook who knows her flavors. A little horseradish or mustard added to the sauce will encourage creamed tuna fish to put on unexpected airs. A few drops of onion juice (run the onion over a grater) gives a fillip to any cream sauce. Most good cooks have en-

Visit This New Colonial Home in the Plymouth Road Section of

DRUID HILL, SUMMIT, N. J.

Complete Price: **$13,800** including landscaped plot: 75 x 140 *Convenient Terms*

NOW OPEN FOR INSPECTION

This gracious Colonial Home typifies the spirit of the group of authentic Early American homes in the Plymouth Road section of Druid Hill. First floor contains a large hall with roomy coat closet and tile lavatory, spacious living room with open fireplace and built-in bookcase, modern science kitchen and large dining room. Upstairs are four large bedrooms and two tiled baths. In the basement—an oil burner and large recreation room. The attached garage has entrance at rear with driveway winding its way around an interesting group of trees to Ashland Road.

Druid Hill has elevation of 545 feet and comprises the highest land in Union County, overlooking the beautiful Union County Park Reservation with Silver Lake. All homes are constructed under the direct supervision of registered architects.

DIRECTIONS: Drive out Broad St., Summit, N. J., turn left at Y.M.C.A. Maple St., 5 blocks to Ashland Road, turning right to Pine Grove Ave. at the property.

COMMONWEALTH LAND COMPANY

382 Springfield Ave., Summit, N. J. ***Phone* SUmmit 6-1176**

See this NEW MODEL Garden Home **at BASKING RIDGE, N. J.**

Now Open for Inspection

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PRICE

$3990

Complete with 1/2-acre plot (100 x 200)

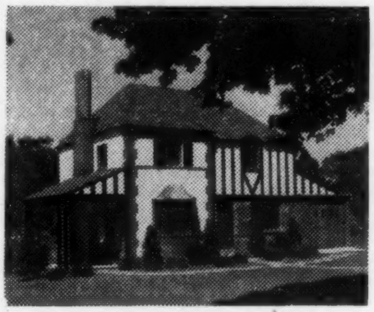
Small down payment

$25 Per Month

One hour from New York via Lackawanna R. R. Beautiful rolling country. Plenty of room on plot for garden and orchard. Home has large living room, dinette, Curtis kitchen, two bedrooms, open porch, attached garage. Be sure to see this home. DIRECTIONS: Drive out Morristown-Bernardsville Highway No. 32 to Basking Ridge.

ELLSWORTH DOBBS

Bernardsville, N. J.



KENWOOD

Tenafly, New Jersey

DIRECTIONS: Proceed to Englewood, north on Engle Street to Clinton Avenue, Tenafly, right one block.

BLENDING the CHARM of YESTERDAY with the *Conveniences of Tomorrow*

Formerly a large private estate, Kenwood retains all the natural beauty of the site. Here you can enjoy pleasant landscapes on all sides, a sense of privacy and serenity —freedom from the noise and din of heavily trafficked streets.

The Norman Home, illustrated, contains six large rooms, tile lavatory, black and white tile kitchen, breakfast nook, two tile baths, attached garage, open porch. General Electric Oil Furnace. Landscaped plot 75 x 150. Complete price: $12,750. Come out and see this and four other Model Homes. Prices: $10,500 to $24,000. Illustrated booklet on request.

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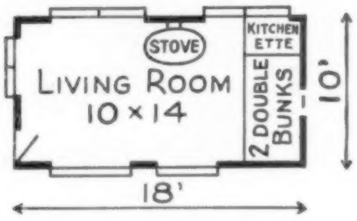
STUDIO CAMPS IN WOODS
Near Beach

$398.00
with 50′ x 150′ plots

FLOOR PLAN



Fully insulated for week-end winter use. Old-fashioned stove included.

Terms: $25.00 cash. Balance $15.50 monthly; 24 payments. No interest charges.

Only for Christians Asthetically and CULTURALLY Acceptable

Directions

Queensboro Bridge to Grand Central Parkway to Jericho Turnpike, (Route 25). Follow to Smithtown, turn left—Take Route 25A to Mount Sinai. Office of Artists and Writers Colony on Route 25A.

For additional information concerning this quaint and unusual Colony, mail the coupon below.

MANAGER, BOX H
Stony Brook, Long Island
Send me without obligation further information about the Artists and Writers Colony.

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shrined the humble onion in their hearts as well as keeping it in abundant quantities in their vegetable bins. A little onion juice in French dressing and in mayonnaise is a marked improvement. A peeled clove of garlic abandoned to its fate in a jar of French dressing adds that subtle something to the flavor. Incidentally, cream cheese, flavored with onion juice, mixed with a liberal amount of grated nuts and made up into sightly little balls will perk up any salad. Mushrooms, baked or creamed, gain in distinction by the addition of finely minced onion and a suspicion of nutmeg.

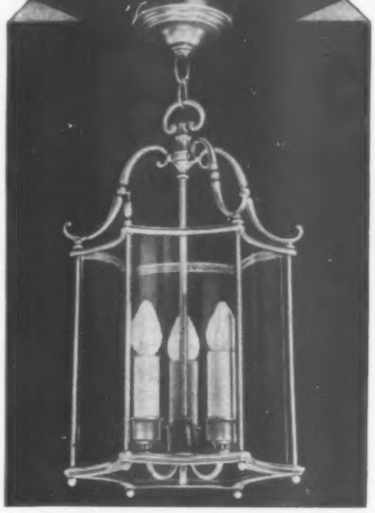
Instead of the somewhat overworked cinnamon, combine nutmeg and sugar for the top of your breakfast muffins.

EXPERIMENTAL DASH

The cook, who is a nonconformist, will have a roving eye for herbs and spices. She will study devotedly the old cookbooks and try to absorb some of the experimental dash that our great-grandmothers had when they entered their kitchens. Rosemary is for remembrance, but earlier cooks unpoetically introduced it into gravies and soups. Thyme, marjoram, basil, chives, sage—these herbs, as old as history, can win a reputation for the modern cook who is bold enough to use them. Chives are a decorative and flavorful note chopped and sprinkled over the top of a creamy mound of mashed potatoes or mixed with cream cheese. A handful of the minced, green spikes added to French dressing is a successful venture. Sage and pork have been allies for centuries, thyme and marjoram are important in stews and dressings, and basil gives a delicate aroma to meat dishes and gravies.

It is imperative to know the rules in order to transcend them. Equipped with the fundamental background of good cookery, the swashbuckler ceases to follow slavishly and learns to create. She develops such a fine, intuitive feeling for flavors that she can mingle them as confidently as an artist mixes colors. She has an open mind and an interested palate for new food. combinations. Unlike Lily, a faithful colored helper, she is not too literal-minded. Lily was discovered standing, with an anguished expression, in front of an oven from which clouds of dense black smoke were pouring. She was asked with some emphasis why she was letting a company cake burn to a crisp. Lily was embarrassed, but fully explanatory. "The cake sho am burning," she admitted, "but the book do say to leave it in the oven foh thirty-five minutes."

LIGHTOLIER
Beautiful Lighting



If you seek fresh ideas for adding attractiveness to your home, come to Lightolier to see the newest developments in interesting lighting. Lightolier's hundreds of lighting fixtures are exhibited in 22 different rooms so that you may judge the rare beauty they can bring to your own home. Prices are extremely pleasing.

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Modern homes for moderns

[*Continued from page 454*]

gas be used for fuel as well as for the refrigerator and other services. The heating unit selected occupies about the same space as an ordinary kitchen stove and contains not only the furnace but a fan for air distribution and an instantaneous hot water heater as well as the air-conditioning facilities. Air-conditioning is provided by a filter arrangement, a humidifier and a humidistat; and thermostatic control guarantees heat economies.

Air ducts for the heating and air-conditioning system are built into the steel frames. They discharge fresh conditioned or heated air through attractive, inconspicuous grilled openings in every room and similar grills exhaust used air.

A unique and highly economical feature is that the return air passes through the floor system and through the steel frames in the well-insulated walls. Chilly floors and walls are eliminated.

One of the outstanding economies of the house is a built-in self-contained, box-like plumbing stack or chase. It was designed by one of America's foremost plumbing experts. The chase is factory-assembled and eliminates running pipes through the walls. It contains all hot and cold water pipes for the sinks, laundry tray, bath tub, and toilet facilities, and the vents and flues for the heating unit and water heater. All that is necessary is the simple attachment of the fixtures. There are no exposed pipes running from the fixtures into the walls.

The exterior walls of the Berloy Steel-Frame House may be of any standard building material. This permits the architect or owner to display his own individual taste in the appearance of the house. In Washington the exterior walls are of common brick, painted white, with the exception of the walls of the covered porch and front entry which are faced with stucco. The brick is "laid up" exactly as with any other type of construction but is more securely anchored to the steel-frame than is ordinarily possible.

Any style or shape of roof can be used and any first-quality roof material used with adequate insulation can be specified. Flat roofs with a standard ten-year guarantee roofing were selected for the first Washington houses. The roof consists of 1½" corkcrete laid on Berloy steel joists.

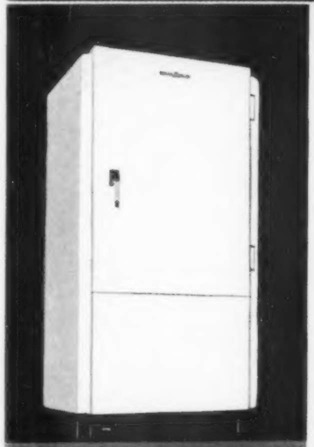
Including the lot, landscaping, all water and sewer connections, sidewalks and drive this house is priced at $6950.

THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK

THE NEW *General Electric Refrigerator* USES 40% LESS CURRENT!

The Refrigerator that Defies Time

The Famous G-E Monitor Top Refrigerator, Universally Recognized Standard of Excellence



Beautifully Styled G-E Flatop Refrigerator with Sealed Mechanism

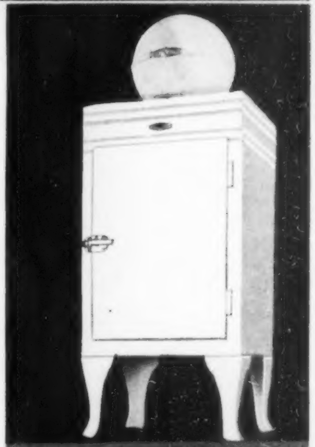
IF your mechanical refrigerator is five years old—you can now put a brand new General Electric in your kitchen and be money ahead. Operating savings alone will pay for it. You can enjoy all the new G-E convenience features at practically no expense.

The first G-E Monitor Top—with its hermetically sealed mechanism—revolutionized refrigeration costs. Now the efficiency of even this remarkable mechanism has been amazingly increased. In actual tests new G-E Refrigerators use 40% less current and have double the cold producing capacity of 1930 models.

Ownership of a new G-E means real cash savings. Food is preserved—not wasted. "Left-overs" keep perfectly until used. And further economies result from making quantity purchases when food prices are lowest.

There are 12 G-E models from which to select—Monitor Tops, Flatops and Liftops. Each has an "ageless" sealed-in-steel mechanism that requires no attention from you—not even oiling. For only $1 a year you get five full years of performance protection.

Start now—this month—and save money with an efficient, new General Electric Refrigerator. Remember it is always summertime in your kitchen—and refrigeration is a year-around problem. Prices are as low as $77.50 f.o.b. General Electric Company, Specialty Appliance Dept., Section AH10 Nela Park, Cleveland, O.



New G-E Model X-4 for Small Homes and Apartments

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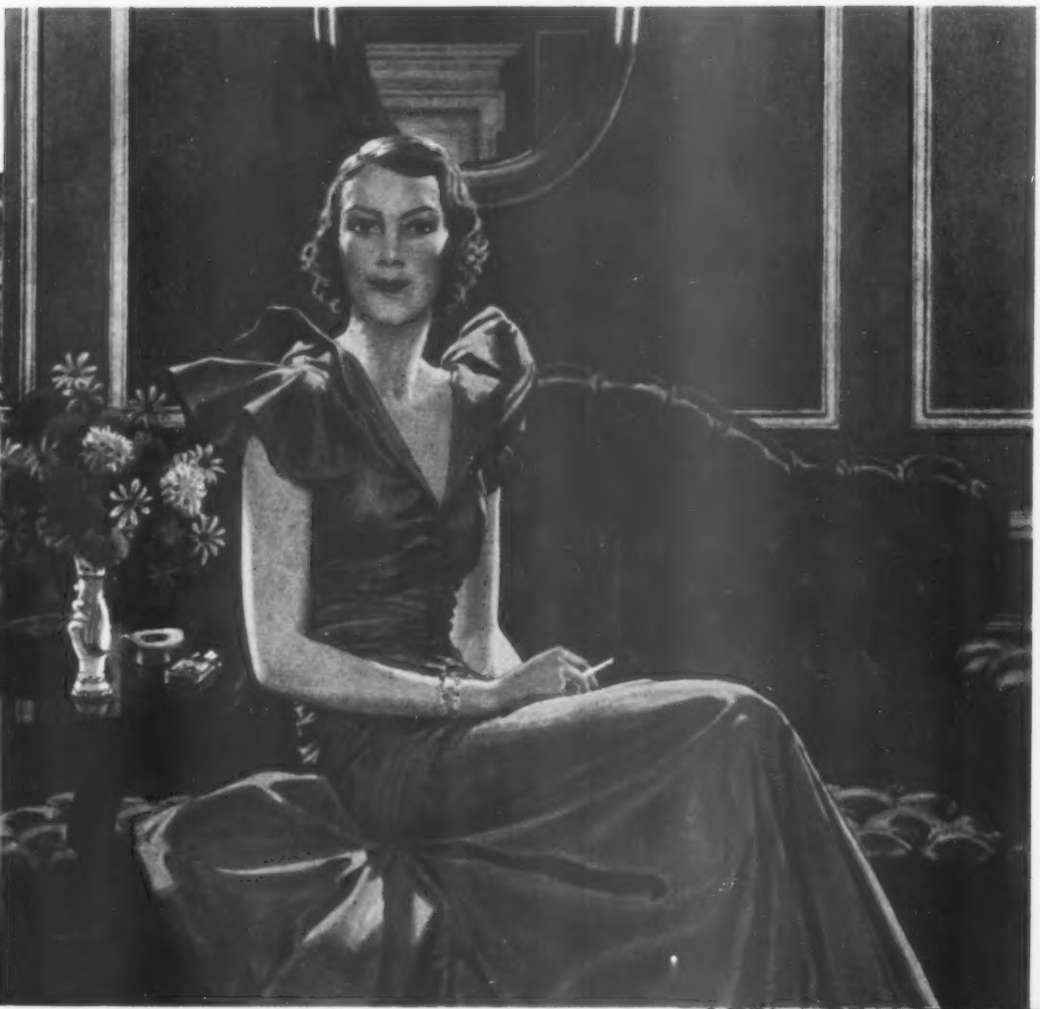
All-Steel Refrigerators

DOMESTIC, APARTMENT HOUSE AND COMMERCIAL REFRIGERATORS, ELECTRIC WATER COOLERS

MRS. BROOKFIELD VAN RENSSELAER

"For Flavor and Mildness I've never found a cigarette that compares with Camel"

Mrs. Van Rensselaer finds America gayer and more stimulating than Europe. "I find that if I'm tired from the exhilarating American pace, smoking a Camel gives me a 'lift,'" she says. "It gives me a nice feeling of renewed energy, and I'm all ready to go on to the next thing." Camels release your latent energy in a safe, natural way.



Mrs. Brookfield Van Rensselaer enjoys alternating a New York season with a winter abroad, but wherever she is she smokes Camels. "Once you've enjoyed Camel's full, mild flavor, it is terribly hard to smoke any other cigarette," she says. "I can't bear a strong cigarette—that is why I smoke Camels." It is a fact that Camel spends millions more every year for finer, more expensive tobaccos than you get in any other popular brand.

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With her two young sons, Mrs. Van Rensselaer spent part of last winter at Palma de Mallorca. She says: "You certainly find that Americans abroad are tremendously loyal to Camels. And Camels never affect my nerves. I can smoke as many Camels as I want and never be nervous or jumpy." Camel's costlier tobaccos *do* make a difference!

Camels are Milder!...made from finer, more expensive tobaccos ...Turkish and Domestic...than any other popular brand

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